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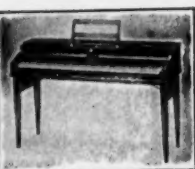
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PLANS OF THE BOSTON-NATIONAL GRAND OPERA CO.

A Statement From Director Rabinoff

The MUSICAL COURIER is in receipt of the following communication from Max Rabinoff, managing director of the Boston National Grand Opera Company:

The Boston-National Grand Opera Company completed the first portion of its 1916-17 season at Baltimore last Saturday night, after eight consecutive weeks during which time sixty-four performances of opera and one performance of Verdi's "Requiem" were given in twenty-two different cities.

The second portion of the tour will begin on Christmas night, December 25, and will continue until the second week in April, 1917. The cities to be visited include Washington, Pittsburgh, Cleveland (return engagement), Detroit (return engagement), Cincinnati, Hartford, New Haven, Indianapolis (return engagement), St. Louis, St. Paul, Springfield, Ill., Milwaukee, Davenport, Omaha, Birmingham, Atlanta, New Orleans, Houston, Dallas, San Antonio, Austin, Oklahoma City, Toledo, Wichita, Salt Lake, Denver, Los Angeles, San Francisco, Portland, Seattle and Tacoma.

From an artistic standpoint the accomplishments of the company in those cities recently visited have been pronounced by music critics and the public as superior even to those of the Boston-National Grand Opera Company last season. New York, which is accustomed to the best opera in the world, stated freely and unhesitatingly that the Boston-National performances during the week of November 6, 1916, at the Lexington Opera House, were on a plane and comparable with the best given anywhere. Philadelphia, Cleveland, Detroit, Baltimore—in fact every other city—have since agreed with the verdict of the New York critics and public.

When I planned the present season, I felt that the public deserved novelties as well as standard operas. The first transcontinental tour of the Boston-National Company had been pronounced without exception as satisfactory in every detail. The operas were "L'Amore dei Tre Re," "Madam Butterfly," "La Bohème" and "I Pagliacci," except in New York and Boston where the repertoire was enlarged to meet existing demands.

Because of the splendid support the public gave us last
(Continued on page 19.)

INTERSTATE OPERA SUSPENDS

Stranded on Financial Rocks After One Week of Performance

The Interstate Opera Company, after a career covering one week and one day, during which time three performances were given in Cleveland, one in Pittsburgh, and two each in Cincinnati and Detroit, was obliged to suspend Tuesday, December 5, on account of lack of funds to continue. The chorus was paid nearly in full, the orchestra secured by the deposit paid in at the federation headquarters of the union in New York before the members left for Cleveland. These parts of the organization were ready to stand by the management and go ahead, but there were no funds to pay the artists in full and a general refusal on their part to participate in further performances. So the projectors were obliged to disband the company, which was sent back to New York from Cleveland on a special train. The financial difficulties were incurred by the fact that the subscriptions and seat sale were very much behind the calculations of the management.

Chicago Opera Chorus Men on Strike

The male chorus of the Chicago Opera Association suddenly decided to quit work just before they were due to appear in the second act of "Götterdämmerung" last Sunday evening. Cleofonte Campanini solved the Gordian knot very simply by allowing the drama to proceed straight on to the holocaust without them. The strikers said they were unable to live on their salaries. According to Director Campanini they are paid the standard wages—as much as choristers at the Metropolitan—and were promised a bonus of \$20 at the end of the season in addition. It is understood that if they refuse to continue their places will be filled by others, for, owing to the suspension of several companies, there are said to be plenty of idle chorus men at the present time.

MARY GARDEN'S LINGERIE

Paris Paper Attacks Her Expensive Wardrobe

A newspaper cable tells about Mary Garden, on the eve of her departure from Paris for America, being ordered by a French magistrate to submit her wardrobe of lingerie to the court for appraisal, as a part of the proceeding in the lawsuit of a modiste against the singer. When it was found that Miss Garden's intimate undergarments are worth \$5,000, much indignation manifested itself in Paris. The newspaper, *La Bataille*, says: "One must be lacking in all decency to cover one's flesh with priceless laces at a moment when women and children are suffering from hunger

and cold." The point is not well taken. Miss Garden is not French and there is no necessity for her, on patriotic or other grounds, to deny herself anything at this time. Unfortunately the poor, hungry and cold are with us always, and so are the rich. Miss Garden, we are informed, has been particularly generous in helping the French by nursing the wounded, singing in the trenches, and turning over her house for hospital purposes. It is therefore unjust and ungallant for *La Bataille* to insult Miss Garden so grossly, even though there may be little ethical justification for any woman owning \$5,000 worth of lingerie in these or any other days.

HANS RICHTER DEAD

News dispatches received last week announce the recent death of the famous conductor, Hans Richter, at Bayreuth,



Courtesy of Breitkopf & Haertel.

THE LATE HANS RICHTER.

Bavaria, where he had made his home for the last few years. As has usually been the case during the war, the exact date of his death was not given. An obituary will be found on page 22 of this issue.

"FRANCESCA" PREMIERE ON DECEMBER 22

Metropolitan Repertoire, Week of December 18

The Metropolitan announces Friday evening, December 22, as the date for the first performance in America of "Francesca da Rimini," an opera by Riccardo Zandonai, whose opera "Conchita" has been performed in this country. The opera had its first performance at Turin, in 1914, was given at Covent Garden the same year and has since then been performed in several Italian cities. The libretto is by Tito Ricordi after Gabriel d'Annunzio's drama of the same name. The principal roles will be sung by Frances Alda (Francesca), Martinelli (Paolo), and Amato (Giovanni). Giorgio Polacco will conduct.

The repertoire for the week of December 18 is as follows: Monday, December 18, "Trovatore" (Muzio, Martinelli, Amato); Wednesday, December 20, "Fidelio"; Thursday, December 21, "Samson and Delilah" (Homer, Caruso, DeLuca); Friday, December 22, "Francesca da Rimini," by Zandonai. American premiere (Francesca, Mme. Alda; Paolo, Martinelli; Giovanni, Amato.) Saturday, December 23, matinee, "Tristan and Isolde" (Kurt, Urlus); evening, at Brooklyn, "Tosca" (Muzio, Botta, Scotti).

Colonel William Withers Dead

Col. William Withers, director of the Ford Theatre Orchestra on the evening that J. Wilkes Booth shot President Lincoln, died in New York City, December 5. It is said that when Booth attempted to escape down the back stairway of the theatre, Colonel Withers tried to block his escape, and the assassin stabbed him in the neck. Withers was eighty years old.

Florida Resigns

Pietro Florida, composer and pedagogue, who has been connected with the Malkin Music School, New York city, for some time as head of the vocal department, has resigned from that position.

MAUD ALLAN TO RESUME TOUR

After Short But Triumphant Vaudeville Engagement, Dancer Will Appear Again Under Her Own Management

Maud Allan, the world famous symphonic dancer, last Sunday night closed a two weeks' engagement at the Palace Theatre, New York—an engagement highly successful artistically and financially, the New York critics declaring that Miss Allan's dances were more wonderful than ever, and the management of the Palace Theatre testifying that no other artist ever has brought so many patrons to the shrine of vaudeville. It is a fact that not since Bernhard's engagement at the Palace have such fashionable audiences been seen at this theatre.

For two years the Palace Theatre had been trying to secure Maud Allan, but the dancer had refused the flattering offers. However, the Palace wanted her and an accident to Miss Allan's foot, while appearing on her regular tour, necessitated her return to New York for treatment, and the time needed for the readjustment of her schedule gave the Palace the opportunity to make her a tremendous offer for a two weeks' engagement. During Miss Allan's stay at the Palace she presented "Nair, the Slave" with her own company, and a number of her solo dances including "The Vision of Salome," "The Beautiful Blue Danube" and "Anitra's Dance" from the "Peer Gynt" suite. She was assisted musically by Robert Braine, a young pianist; Alberto Bachmann, the violin virtuoso, and Alfred Kastner, the harpist. Mr. Kastner played a solo between Miss Allan's dances, and the manner in which each audience received his work showed how this beautiful instrument is appreciated when played by a master. Mr. Kastner made one of the decided hits of Miss Allan's engagement.

Maud Allan will resume her road tour immediately after Christmas, playing as far west as the Pacific Coast, and returning through the Southwest and South to New York. It is her intention now to make her big production of Debussy's "Khamma" in New York next spring. The designs for the "Khamma" posters and scenery by Edmund Dulac, the French artist, were recently exhibited in this city by Martin Birnbaum, at the galleries of Scott and Fowles, and attracted a great deal of attention.

SAN CARLO OPERA IN DEMAND

Fortune Gallo's Company Receives Guarantees From Guatemala and the Orient

Impresario Fortune Gallo, of the San Carlo Grand Opera Company, recently received a cable from well known promoters in the Orient stating that a representative would soon reach American shores with a view to hearing the company, and proposing to arrange a six months' tour in the Orient and the Antipodes, following the present successful season in this country. The representative brought with him full authority to post a guarantee to cover the entire cost of the journey from the time the members step on the steamer at San Francisco until they return here. A two weeks' engagement at Honolulu, where impresario Gallo's forces enjoyed a highly profitable season three years ago, was included in the proposition. Among the cities to be visited are Hong Kong, Shanghai, Kobe, Tokio, Peking, Manila (P. I.), Melbourne, Sydney, Adelaide, Wellington, Brisbane, and others in Australia; Auckland (New Zealand), and cities in Singapore and other Antipodean countries. Signor Gallo, it is understood, has the matter under consideration with his associate manager, Charles R. Baker.

Signor Gallo also was approached recently by a representative of the Guatemalan Government, who came from his country prepared to post a governmental guarantee of some \$50,000, this sum to be placed at the disposal of the San Carlo management in the promotion of a four months' tour in Guatemala, following the close of the season in this country.

Schumann-Heink in San Diego

(By Telegraph)

San Diego, Cal., December 7, 1916.
All the Pacific Coast cities are acquiring the Schumann-Heink habit. Tonight hundreds of persons sat on the stage, in the aisles and orchestra pit, while great numbers were turned away at the box office. On Mme. Schumann-Heink's entrance the 2,400 listeners in the auditorium rose to their feet, waving handkerchiefs and shouting a deafening welcome. Next Saturday there is a matinee in Los Angeles. The house is sold out with 500 extras. The triumph is extraordinary.
L. E. BEHMER.

Famous French Band for America

It is reported that the famous French military band, that of the Garde Républicaine, which visited this country to play at the San Francisco Exposition, will soon come again for a second visit, presumably with the object of raising money for French war charities.

Ysaye Sailing

Eugen Ysaye will sail for New York from Liverpool December 23 on the *St. Louis*. His accompanist, Maurice Dambois, will be on the same ship. The *St. Louis* is due here on New Year's Day.

NEW BITTNER OPERA HEARD IN GERMANY

"Infernal Gold" Produced at Darmstadt—Nikisch, Strauss, Weingartner and Ochs Lead Berlin Concerts—D'Albert and Sauer Play—American Conductor's Debut

Berlin, October 27, 1916.

From Darmstadt comes the news of a very successful operatic premiere, Julius Bittner's one act opera "Höllisch Gold" (Infernal Gold) for which the Viennese composer has written his own libretto. He calls his work a "German Singspiel," and gives it the form of one of the old miracle plays of the Middle Ages, to which it is closely related by its poetical idea. Its subject sounds like a legend, and seems to be a combination of "Faust," "Griselidis," and "Jongleur de Notre Dame." To the simple and touching story Bittner has written music which, strange to say, is partly influenced by Bach and partly by the ultra moderns. In spite of these contrasts the work does not lack a certain original style of its own. Bittner is not a mere imitator. He knows how to characterize and to create special atmosphere. Especially the first part is abundant in beautiful ideas, in charming melodies and wonderful instrumental effects. There are several numbers of real musical value in it, numbers which bespeak the great talent and earnest endeavor of the young composer. The second part is more modern in its thematic contents as well as in the handling of the orchestra. The interesting work was given a brilliant performance. Weingartner conducted. "Höllisch Gold" surely will find its way to the other German stages in the near future.

Beethoven's Mass Under Ochs

The chief recent musical event was Beethoven's "Missa Solemnis" by the Philharmonic Chorus, under Siegfried Ochs, who is its most convincing interpreter. The work, once unpopular and considered incomprehensible, now has become a great favorite, a fact proved by the two audiences last week which packed the brace of hearings.

Unquestionably a great part of the deep impression made, was due to Ochs and his matchless forces. This genial conductor possesses the secret of eternal youth. His fiery temperament and his extreme vivacity belie his grey hair. His influence on the masses is magnetic, and he casts a spell upon chorus and orchestra as well as upon the listeners.

Also the soloists of this concert were well chosen and in particularly fine form. Berlin perhaps never heard George Meader, the American tenor, to such advantage. The others were Frau Nordewier-Reddingius, Raatz-Brockmann and Maria Philippi.

The Crown Princess, who had been present at all the private rehearsals as well as at the public rehearsal, attended also the performance. She has become a real concert habituée.

Slezak Fills the Philharmonie

Leo Slezak, the famous tenor, is a great favorite with the Berlin public, and justly so. His voice and delivery, while essentially operatic, nevertheless, after earnest strivings in the art of Lieder interpretations, now have made him at home in Schubert, Brahms, Franz, etc. The public showered applause upon him.

An Elite Concert

The so-called Elite Concerts are owned by the concert direction Robert Sachs, since the concert agency Jules Sachs, their former owner, has consolidated with the Concert Direction Hermann Wolff. At the first concert of the series, Conrad Ansoorge gave poetical readings of smaller pieces by Chopin and Schubert, and displayed technical mastery in Liszt's "Tarantella." Fritz Feinhals, the Munich baritone, displayed his beautiful voice. Frau Francillo-Kauffman sang also.

Strauss Leads

The annual series of symphony concerts given by the Berlin Royal Orchestra under Richard Strauss, comprised Haydn's G major symphony No. 13, Mozart's piano concerto in E flat, Beethoven's first symphony, and Weber's overture to "Oberon." This was the first concert of importance thus far this season, which did not offer any modern composition. The war seasons have brought so

many performances of the works of the classical period and so many revivals of works of bygone times, that it seems but fair to give contemporaneous composers a hearing this winter. Therefore some of the Berlin critics find fault with Richard Strauss for placing only works of classical masters on the program of his first concert. However, Strauss knows his audience, as was proved when the public rehearsal and the concert proper were sold out. Strauss conducted that admirable band marvelously. Georg Schumann was the soloist. He played the Mozart concerto with exquisite tonal charm and technical mastery.

Ancient "Novelties" by Loewe

Alexander Heinemann sang a number of unknown or very seldom heard ballads of his favorite composer, Carl Loewe. "Saul" and "Samuel," especially, when sung with such capital mastery and art of characterizing as was the case with Heinemann, must be considered acquisitions. The public, grateful for these rare offerings, bestowed warm and prolonged applause on the popular baritone.

Youthful Performers

Siegfried Fournes gave a concert with his two brothers and three sisters, placing vocal quartets and sextets on his program. Siegfried Fournes is twenty years old, whereas the youngest member of his organization is a child of ten years. He acted in the twofold capacity of singer and conductor and also revealed himself to be a composer of considerable skill and talent in several vocal quartets. All the members of this artist family are extraordinarily musical and their work in pieces by Palestrina and Bach was surprisingly ripe considering their age.

D'Albert With Nikisch

The second of the symphony concerts of the Philharmonic Orchestra under Arthur Nikisch was in strong contrast to the Strauss concert just referred to. The program was devoted exclusively to modern composers, beginning with Bruckner's eighth symphony, d'Albert's piano concerto in E major, the love scene from Strauss' "Feuersnot," and Liszt's "Totentanz," for piano and orchestra. The Bruckner symphony made a deep impression, as rendered by Nikisch, a Bruckner interpreter of power. His great art brings to light the special beauties of each composition he has in hand and often conceals its weaknesses. Eugen d'Albert's piano concerto, in one movement, is not a composition of striking originality or of deep musical interest, but played by the composer, its merits were displayed in a most advantageous light. D'Albert was at his best. This was still more in evidence in the Liszt number, a seldom heard composition. It really represented a great feat in the art of interpretation.

Sauer Charms His Auditors

Emil Sauer drew out an immense audience to Beethoven Hall. He is an interesting contrast to d'Albert as a pianist as well as a composer. He is above all a virtuoso and instrumentalist, and while d'Albert overwhelms us with his power of penetration, his musical fantasy, and his glowing temperament, Sauer charms with his extraordinary technical gifts, his refined and elegant style, his truly pianistic qualities. He, too, is unique in his way. Particularly, Liszt's "Dante" sonata demonstrated Sauer's qualities as an interpreter. He played also three pieces from his own pen, entitled "Gebet," "Heimkehr," and "Espanlaub."

A New Italian Tenor

Tino Pattiera, the new tenor of the Dresden Royal Opera, made his Berlin debut at the Philharmonie and succeeded in filling the large hall to its last seat. His program of arias gave the young singer ample opportunity for displaying his vocal gifts and his means of expression. Pattiera is an Austrian subject but of Italian origin. His mother tongue is the Italian, and those who did not know this at once noticed it when he began to sing. His pronunciation of the German texts was not always intelligible, and it also seemed to hinder him vocally. In the big aria from "Aida," which he sang in Italian, he was much more at home, and then his great qualities shone forth. The artist undoubtedly is exceptionally gifted. His voice is very beautiful and voluminous, and of peculiarly appealing timbre and mellowness, but he has not yet acquired perfect control over it. Also his style of interpretation and his musical mastery are not yet fully developed. He may be well satisfied with his first appearance here in Berlin, so far as the masses are concerned.

Two Great Cellists

Two great cellist were heard during the week, Arnold Földes (first cellist of the Philharmonic Orchestra), who gave a concert at Bluethner Hall with the assistance of the Bluethner Orchestra under Paul Scheinpflug and Anton Hekking. The former is a virtuoso, and in Becker's concerto in A major and in Dvorak's in B minor, charmed with his temperamental playing and his wonderful singing tone in the cantabile passages. Anton Hekking scored a pronounced success in the large hall of the Phil-

harmonic, where he appeared with the Philharmonic Orchestra, under the leadership of his former colleague of the knee viol, Rudolf Krassett, now conductor of the Charlottenburg Opera. His readings of the cello concertos by d'Albert and Dvorak proved that Hekking still is one of the greatest cellists of the day, with a beautiful, warm, flowing tone, impeccable technic, warm temperamental and masterful interpretations.

Claire Dux in Lieder

Claire Dux, the leading soprano of the Berlin Royal Opera, a concert singer of the premier rank, and a real favorite with the Berlin concert public, gave a successful Lieder recital at the Philharmonie. She was comparatively unknown three years ago, and now she has to hire Berlin's largest hall to answer the demands for tickets. Her program consisted of orthodox Lieder and two novelties by Clemens Schmalstich, also arias from "Don Giovanni" and "Aida." She was an excellent interpreter of all of her numbers, and her lovely voice and personal charm helped in her great success. Otto Bake was an able and intelligent accompanist.

An American Conductor

Wallingford Riegger, an American conductor, gave a special symphony concert with the Bluethner Orchestra. Riegger is a musician of taste and versatility. He deserves special thanks for placing Raff's "Leonore" symphony on his program, which was opened with Mozart's "Schauspieldirektor" overture, followed by Brahms' "Haydn" variations. The leader is an eager student and efficient conductor of the musical literature of different periods. Riegger is still very young, but he displayed a commendable amount of musical knowledge and special gifts as a conductor. He led his forces with a firm hand and his readings were interesting and convincing at the same time.

Chamber Music

The Klinger Quartet opened its annual series of concerts with Max Reger's string quartet in F sharp minor, op. 121. The four artists played with extraordinary devotion and superior musicianship. The work of this well established chamber music organization has been often mentioned as being very near to perfection.

Staccato Notes

Hermine Bosetti, of Munich, was heard in the Charlottenburg Opera as Violetta, in "Traviata." The artist was in exceedingly good form and won success. The performance was an exceptionally good one, Ignatz Waghalter conducting with much temperament, and leading his men and the cast with a firm hand. Paul Hansen, as Alfredo, was a convincing partner of Hermine Bosetti.

Oscar Schwalm, the owner of the Klindworth-Scharwenka, the Bluethner, and Meister-Saal, has reduced the rent for these concert halls by one half for the duration of the war in order to enable also poor artists to give recitals. This is a laudable proceeding, which deserves mention and imitation.

Max Chop, the well known Berlin music critic and litterateur, has published a book on Haydn's "Seasons," containing interesting data, historical and musical. It is a book not only of interest for the connoisseur but also for the music loving public. It is at the same time instructive and pleasing and fulfills its purposes of spreading the knowledge of and love for the work and the master. It appears in Reclam's cheap edition.

On October 25th, Georg Schumann, director of the Berlin Singakademie and leader of the Singakademie Chorus, celebrated his fiftieth birthday. Schumann is one of the prominent persons in the musical life of Berlin in the threefold capacity of composer, conductor, and pianist.

Ida Schuermann (soprano) gave a recital with the assistance of the American pianist, Michael von Zadora.

ARTHUR M. ABELL.

Cincinnati Orchestra Tour

"The Cincinnati Symphony Orchestra has just returned from the most successful tour it ever has made," declared Kline L. Roberts, the capable young business manager of the organization, recently, upon his return to Cincinnati from a tour of Ohio with the orchestra. "In four cities out of five, we not only played to sold out houses, but to houses with every available bit of space crowded with chairs and scores of people standing. This was the case in Cleveland, Columbus, Marion and Greenville. Practically the same condition prevailed in Canton. We played there in an immense auditorium, seating 4,000 people and it was about filled. Everywhere the enthusiasm was remarkable. The demand for good music and the appreciation of it are growing by leaps and bounds in the Middle West." The Cincinnati Symphony Orchestra has three more important tours this winter which from early indications promise to be equally successful.

Marie Kaiser Booked for Tour With Minneapolis Symphony Orchestra

A popular and successful young soprano is Marie Kaiser, whose manager, Walter Anderson, has booked her for an eight weeks spring tour with the Minneapolis Symphony Orchestra. Emil Oberholfer, director. This tour includes many of the large spring festivals in the Middle West and West, and the engagement of this singer speaks well for her ability and proven worth.

Ganz Havana Success

Via cablegram from Havana comes the following to the MUSICAL COURIER office, concerning the well known Swiss pianist, Rudolph Ganz:

Ganz last recital phenomenal success. Engaged for six recitals, January 1, 1917.

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—Frank King Clark, Berlin, July 19, 1914.

Mrs. H. H. A. Beach's Many Engagements

The 1916-1917 tour of the American composer and pianist, Mrs. H. H. A. Beach will be a very extensive one. Her season opened in Attleboro, Mass., on October 18; her next appearance was as soloist with the Milwaukee Arion Society, November 2; then the Lakeview Musical Society, Chicago, November 6; Rockford, Ill., November 23; Boston, soloist with the Kneisel Quartet, November 28, and with it in Brooklyn on December 14; Ziegfeld Theatre, Chicago, with Eleanor Hazzard Peacock, January 3; soloist with the St. Louis Symphony Orchestra, January 12 and 13; soloist with the Kneisel Quartet, Chicago, January 21; Northwestern University, Evanston, Ill., January 25; soloist with the Kneisel Quartet in Philadelphia, February 1; Toronto, Canada, February 15; recital with Eleanor Hazzard Peacock, Lancaster, Pa., February 20, Smith College, Northampton, February 23; soloist with the Boston Symphony Orchestra on March 2 and 3, and Baltimore as soloist with the Baltimore String Quartet on March 27.

Johanna Brocks-Oetteking.**Concert Singer and Teacher**

Unusual pedagogic advantages were those of Johanna Brocks-Oetteking, soprano, who as an artist pupil of Richard Müller in Dresden, was at the same time assistant to her vocal teacher. All the time she was continuing her concert appearances, thus increasing her value as an instructor. In addition to the beginners from the Müller class Mme. Brocks-Oetteking gave the young pupils of Johannes Schreyer, music theorist, a general idea about voice training which should be useful for them in their careers as coaches and conductors. His niece was a pupil of Mme. Brocks-Oetteking for two years. A new teaching plan was in process, wherein Mme. Brocks-Oetteking was to combine forces, with Herr Schreyer, when this was interrupted by her marriage, which took her to South America.

In Buenos Aires, Mme. Brocks-Oetteking continued her teaching, both in private and in connection with a conservatory. She taught the Spanish girls in their own language and Italian.

Since coming to New York, in spite of her many concert appearances she has found time to continue her teaching, her public singing having brought her many pupils.

Mme. Brocks-Oetteking is a high soprano; she sings in five languages and is in demand for private musicales, oratorio and concerts. Her New York address is 607 West 137th street, New York City.

Apropos of Mme. Brocks-Oetteking's teaching abroad, the following are very pertinent:

Dresden, August 10, 1912.

Johanna Brocks has instructed my niece for the last two years in the art of singing with great success. It affords me great

pleasure to attest, that she not only thoroughly understands how to develop the voice, but also to keep her pupils constantly interested in their work. Her fine intellect as well as her cheerful energy and tact qualify Miss Brocks for a singing teacher of the first order.

(Signed)

JOHANNES SCHREYER.

Dresden, June 30, 1912.

Johanna Brocks, who studied with me for the past three years for the purpose of becoming a concert singer and teacher of voice culture, possesses a beautiful, sonorous soprano voice of wide



JOHANNA BROCKS-OETTEKING,
Concert soprano and teacher.

range. She is unusually gifted for her profession besides having received a splendid school education. During the years devoted to her musical studies, she has acquired remarkable technical skill and a solid knowledge of musical science. These will assure her a successful career as a concert singer. Her excellent talent for teaching, which she has manifested while instructing several of my pupils, will make her, combined with a rare application, thoroughness and conscientiousness, a teacher of the voice in great demand with those who are seeking the true art.

(Signed)

PROF. DR. RICHARD MÜLLER.

About Edgar Schofield

Edgar Schofield, baritone, has returned to New York City after a successful concert tour of Western Canada, during which he furnished the chief support to Mme. Edvina, the Canadian soprano. Mr. Schofield sang in Winnipeg, Edmonton, Calgary and Vancouver, and everywhere his singing was received with great enthusiasm, and his interpretations were accorded the highest praise by the critics.

Of his appearance in Vancouver, the News-Advertiser said:

Edgar Schofield made his first appearance in Vancouver last evening and the cordiality with which he was received speedily established him as a prime favorite with local music lovers. He possesses a most sympathetic voice of mellifluous quality and beautifully controlled to respond to every emotional nuance. With subtle finesse for detail that never obscures the unity of his depiction he has the happy faculty of being able to seize upon the emotional content of his song and set it forth with the utmost power to evoke an image of what he wishes the listener to envisage. A beautifully sustained cantabile style is one of his greatest possessions, as was apparent in the apostrophe of the Sicilian to Palermo.

Although he has become very well known to a large number of New Yorkers during the year and a half that he has been soloist at St. Bartholomew's Church, he has never yet been heard in recital in New York City. Therefore, his first appearance in that capacity, an event set for Wednesday afternoon, December 13, at Aeolian Hall, is eagerly anticipated. His program will include a group of French and German songs, the entire song cycle by Arthus Somervell based on Tennyson's "Maud" and two arias, one by Buononcini and another from Gluck's "Iphigenie en Aulide."

Three New York Appearances for Alice Moncrieff

In addition to two December engagements in New York, Alice Moncrieff, contralto, is scheduled to sing at the Pratt Institute in Brooklyn during the latter part of this month. Miss Moncrieff is director of music at the Hillside Presbyterian Church of Orange, N. J., and also the contralto soloist there. Then, too, she holds the position of contralto soloist at the West End synagogue, New York. Her excellent voice and unusual gifts as a leader are bringing her much well deserved success.

Haensel and Jones Notes

The Music Study Club of Atlanta, Ga., has secured Mr. and Mrs. David Mannes, exponents of the sonata form, and Ethel Leginska, pianist, for its artists' series this season.

The Bessie Tift College of Forsythe, Ga., has engaged Christine Miller, contralto, and Leginska, pianist, for its 1916-17 music course.

**"THE RISING"****DONAHUE**

Achieves Further Success in Chicago Recital at Ziegfeld Theatre, Nov. 21, 1916

WHY?

Chicago Herald, November 22, 1916

MR. DONAHUE'S PLAYING
(By FELIX BOROWSKI)

A pianist new to Chicago concert halls presented a recital of compositions for his instrument at Ziegfeld Theatre yesterday morning. Lester Donahue, a native performer, who has played frequently in the East, set forth an art that is singularly mature. His playing carried no burden of sensationalism. There was in it no attempt to appeal to the public which loves hard hitting or that which takes pleasure in the ultrasoulful interpretations of the musicians who think of Swinburne's poetry as they play.

Mr. Donahue's contributions to music are clean cut, admirably artistic, technically polished. It is not an ordinary pianist who can play Bach-d'Albert's transcription of a "Passacaglia" as authoritatively and as majestically as he played it.

There was pleasure to be obtained from the pianist's playing of Schumann's "Toccata," and he gave equal enjoyment in his performance of the familiar "Berceuse" by Chopin. In addition he set forth MacDowell's "Sonata Tragica," the transcription made by Liszt of the music to "A Midsummer Night's Dream" by Mendelssohn, and two new pieces—"Little Nigger" and "Little Indian"—by Mr. Carpenter. It is to be hoped that so excellent an artist will be heard again.

Chicago Daily Journal, November 22, 1916

DONAHUE MAKES FIRST APPEARANCE
(By EDWARD C. MOORE)

Lester Donahue, a pianist new to Chicago, made his first Chicago appearance at the Ziegfeld Theatre. He has been before the public only two seasons, and he came here preceded by rather glowing accounts of what he had been accomplishing

in the eastern cities. For once advance reports did not belie the performance—Donahue is a young giant of the piano. He does not look very many years old. At any rate, he is young enough to summon a flush to his cheeks in the excitement of performance. Giant he certainly is, rejoicing in enormous power and incessant vigor. He can create nearly as large a tone as Paderewski; unlike that artist, he never drives the piano beyond its powers. Technical marvels are so common that they have ceased to be marvels; true musicians like Donahue are not so frequent that they can be ignored. He is both. Any one who can make the mighty Bach-d'Albert "Passacaglia" interesting, and shortly thereafter convert the Schumann "Toccata" into something more than an exhibition piece for fleet fingers has gone beneath the surface. MacDowell's "Sonata Tragica" was another work to undergo a transformation. Instead of the awkwardly written, vaguely expressed piece that it is in the interpretation of most other pianists, it became a work of moving, sweeping, persuasive emotion. Donahue has fingers and he has brains, and the two work in perfect accord.

Chicago Daily News, November 22, 1916

(By STANLEY K. FAYE)

Though Mr. Donahue does not look as if he had yet qualified to vote, he has learned how to play the piano in an admirable style. In MacDowell's "Sonata Tragica" he made use of a fine large tone in the allegro and the finale, an intelligent sense of rhythm in the scherzo and a sympathy for expression and color in the largo. His style remains as florid as his complexion; both bear the flush of youth. His technic, not impeccable, suffices. His playing afforded pleasing entertainment that will undoubtedly be tempered into mellowness by the years.

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BEECHAM RESCUES THE ROYAL PHILHARMONIC

Concerts of Higher Grade Than Last Season—A New Delius Quartet—Birmingham Wants a Symphony Orchestra—Travels of Safonoff

33 Oakley St., Chelsea,
London, S. W., November 23, 1916.

Years seem to have passed since I wrote my last letter to you in October, and I am reminded of the fact of my neglect by the arrival this morning of your issue containing my last letter. Now, after all this lapse of time I fear I have forgotten many things that might have interested you. I ask forgiveness, in the spirit of Christmas charity, and promise not to err again. As a fact, we have been extraordinarily active in our musical life here during the past two months, and there seems to be little likelihood of any serious slackness in public musical affairs for some time to come. The principal musical entertainment is the Beecham opera, the success of which is truly amazing. Of course, the war has called away many of Sir Thomas Beecham's singing birds, but he seems to have an unlimited supply from which he can draw, and only last night he gave a very fine production in English of "Aida," his first attempt at this work. The house, the Aldwych Theatre, has been crowded night after night, and on the occasion referred to the enthusiasm was such as used only to occur on big nights in the long forgotten Covent Garden seasons. So far nothing new has been given, for it is for the time being sufficient to keep the flag flying; but we are shortly to hear "Louise," Glinka's "Life for the Tsar" and sundry other operas that have not been sung here for a few years. Meanwhile there is nothing much the matter with a repertory that includes "Aida," all the chief Puccini operas, "Il Seraglio" and your own stock works, which are common to all self respecting operas.

The Late Sir Joseph Beecham

Incidentally, since I last wrote, Sir Thomas Beecham's father has died, and now the son is the baronet. I was privileged to know Sir Joseph rather well and I was particularly fond of the splendid old man. He had a heart of purest gold, and in spite of his passion for music he was a very ardent follower of the prize ring, an enthusiastic patron of the National Sporting Club. In point of fact, Sir Joseph Beecham was found dead in his bed on the very morning of a day on which he had arranged a party to attend a boxing contest at that club.

Many Concerts

In London there have been many concerts, most of which have been of a distinctly higher grade than those of a year ago. This I attribute somewhat to the blow received by that heterogeneous mob which gave war concerts without possessing any kind of qualification. Now such concerts may be given only by those who are authorized by the charities implicated or by the authorities who rule over the business of charity. The fine London String Quartet have given a series of eight splendid concerts, at each of which they have played a composition by a native composer. Recently I heard at their hands the first performance of a quartet by Frederic Delius, his first effort in this line. It is a wondrously poetic work, full of that rich atmosphere which I always associate with Delius' composition, the which, I often believe, he imbibed what time he was orange growing in Florida. At any rate, I see the first sign in his compositions in his "Appalachia," which undoubtedly hails from those far off days ere yet Delius and I had come to know each other, more than thirty years ago. Delius, to my thinking, has a very great gift for the composition of a slow movement, as witness that in his piano concerto, and surely this is the most difficult of all movements.

Symphony Concerts

After the Promenade Concerts had continued to their originally allotted close (they ran for the usual two months, although at one time in the beginning it was not certain that they would justify their existence), the Queens Hall Symphony Concerts and those of the London Symphony Orchestra began their respective careers. There was a slight lull at first at the latter issuing their prospectus with almost nothing in it but German music, and the prospectus was altered to include one or two compositions by Russians. So things have proceeded, nothing having been particularly brilliant, but nevertheless much being highly interesting.

An Orchestra for Birmingham

As tending to show the vitality that exists here in matters musical despite the war, let me refer to a most interesting movement that has been set on foot in Birmingham by Neville Chamberlain, brother of the late Joseph Cham-

berlain, Lord Mayor of that great Midland manufacturing city. Mr. Chamberlain is determined that his city shall exist no longer than he can help under the stigma of being orchestraless. He therefore called a meeting at the Town Hall and explained his ideas to a luncheon party, of which I should have been one had it not been for the postal vagaries which meant my receiving my invitation some days after the feast. Sir Thomas Beecham, Landon Ronald and other musicians were present, and the determination was come to that a serious effort should be made to provide the city with the missing orchestra. Now Granville Bantock, professor of music at Birmingham University and director of the Midland Institute, has issued a memorandum on the subject. He calculates that a first rate orchestra could be engaged or made for a cost of £200 per week; that an engagement of such an orchestra for forty weeks per year would cost £8,000, which with the fee for the conductor (a permanency), fees for artists, etc., would mean a total expenditure of £10,000. As against this he reckons an income of £5,000 by subscriptions, public admission to concerts and so on. The deficit, he suggests, should be made up either by means of a capital sum, by a contribution from the rates, or by a combination of these two. Then Bantock proposes to build a concert hall. But first of all is the orchestra, and I believe Mr. Chamberlain will get his own way after the war. Anyhow, his activity is fine.

Safonoff's New Work

In the issue of the MUSICAL COURIER which arrived this morning I see a reference to Safonoff's new "New Formula" for advanced pianoforte students. It is a wonderfully interesting little work of less than forty pregnant pages. When Safonoff was in London last spring I went through his proofs with him and afterward corrected the book for him; but there was precious little for me to correct, for he wrote in impeccable English and then translated it into his native Russian. (Published in this country by O. Ditson Company.—Ed. note.) Although nearer seventy than sixty, this gallant old Cossack has already made eight journeys across the North Sea since the war, and when I saw him a few days ago he was in splendid form. He is, I hold, one of the truly great musical characters still left on this mundane sphere.

A Good Safonoff Anecdote

Do you know the story of how he came to conduct without baton? He told it to me himself. When a much younger man he, like the majority of Russians, worried little about the hour of bedtime. It happened once that he had spent an evening in Russia in the company of a number of friends. The party broke up about 4.30 a. m. and Safonoff at length got to bed about 5. As he had a rehearsal at 9 on the following morning, his orders were to be called in good time. But accidents happen to the best regulated conductors, and the result was that when Safonoff awoke he had a bare quarter of an hour in which to dress and get himself to the rehearsal. He arrived on time, but he found, on going up to the desk, that he had forgotten his baton. So while sending a messenger back to his hotel for the missing weapon, he asked permission of the orchestra to be allowed to begin the rehearsal without the magic wand. The first number went splendidly, whereupon Safonoff asked to be allowed to continue, for which permission was granted. And so it came about that the baton was definitely abandoned. The players were enthusiastic, and said to Safonoff, "You have ten batons and two eyes." Have you ever noticed the extraordinary effect of his eyes? Or of his ten fingers? No baton could supply that effect!

Beecham Rescues the Royal Philharmonic

Beecham has taken practically sole charge of the Royal Philharmonic Society (et. 105 seasons) for five years at least. It would have been permitted to lapse but for his enterprising spirit. He wisely insisted on his fidus Achates, Donald Baylie, being honorary secretary. So all is well again. Glory be!

ROBIN H. LEGGE.

HELEN ALLEN HUNT

PRE-EMINENTLY SUCCESSFUL

Western Audiences Welcome Noted Boston Soloist With Glowing and Discriminating Praise

Helen Allen Hunt, the distinguished Boston soloist and vocal authority, who has long been recognized as a leading musician of the New England States, recently visited the West where her success in concerts at Wichita, Kan., and Cedar Rapids, Iowa, was immediate and memorable. The following accounts of one of her triumphs appeared, respectively, under date of November 17 in the Cedar Rapids Daily Republican and the Cedar Rapids Evening Gazette:

BIG CROWD GREET'S SWEET SINGER HERE.

Helen Allen Hunt was greeted Thursday evening at library auditorium by an audience that made the use of extra chairs necessary. The occasion was Mrs. Hunt's first song recital in Cedar Rapids. The applause quickly demonstrated the singer had placed herself on friendly terms with the concert patrons of the city.

The program presented by Mrs. Hunt brought forward many numbers that have not appeared upon programs given here. The majority of these songs were modern and gave to the recital a pleasing quality enough removed from the stiffness of the stereotyped classical to be interesting but excellent. Singers addicted to old songs or ultra-modern ones may profit by the program offered by Mrs. Hunt.

This singer's voice is a mezzo contralto somberly rich, vibrant and firm in broad passages and easily moulded to fit lighter demands. Keen musical intelligence guides her selection of tone quality and volume and the nicety with which voice and text were adjusted invites admiration. There were no astonishing feats of

shading, but always a musical modification to meet and strengthen the text. The songs calling for an intimate interpretation were so successfully done the audience demanded their repetition but by far the best singing of the evening was given to the interpretation of such songs as Brahms' "An eine Aeolsharfe" and "Traum durch die Dämmerung" of Strauss. In such songs the art and vocal equipment of Mrs. Hunt were at their best, a very excellent best, too.

The recital was a complete success.

In the Library auditorium last evening an audience that completely filled every available space, listened to a program of song sung by Helen Allen Hunt, of Boston. Mrs. Hunt is a singer of much prominence throughout the East, and although her name is familiar to many Cedar Rapids people, but few were really aware of the rare treat that was in store for them in the beautiful singing of this artist. The large audience was a compliment to the singer, and that she pleased is expressing it but mildly for the enthusiasm of the people made necessary many repetitions before the program was ended.

Mrs. Hunt was for many years soloist in the mother church, Christian Science, Boston, and this in itself is assurance of high vocal attainment, and as a teacher of singing she has a wide following throughout the east. In this, her first trip through the middle west, as soloist with the Boston Symphony Orchestra, she is reaching many people who had known her in name only, and her success in every city is unquestioned.

Her program last evening was one that could easily tax the capability of many a singer, but seemed to bring out new tonal beauties in Mrs. Hunt's voice as it progressed, and the closing song, "Hayfields and Butterflies," by Del Riego, was as full of quality and as artistically presented as the first.

The voice is a mezzo contralto of the kind that is not often found, yet is really the most natural for a woman, and it is perhaps this naturalness that makes it so generally admired when heard. The admiration is increased when the voice possesses the warmth, breadth, and richness of Mrs. Hunt's. In addition the woman is



HELEN ALLEN HUNT,
Boston soprano, successful in the West.

an artist of the first rank and phrases, enunciates, interprets, and executes with extreme finish, musicianship and ease.

It does one good to watch Mrs. Hunt while singing, for she is a woman of dignity, respectful and sincere, and her wholesomeness reaches every one in the audience. She sings in a most natural manner and makes her songs doubly impressive by her quiet earnestness.

All in all the program was one of the most completely artistic performances we have listened to, and that Mrs. Hunt may return to us again was the expression heard on all sides. As a recitalist her equal is not easily found.

Dostal's Brooklyn Concert a Decided Success

George Dostal, tenor, with the assistance of Lucille Orrell, cellist, and Mary Warfel, harpist, gave a concert at the Brooklyn, N. Y., Academy of Music, Sunday evening, December 10, for the benefit of St. Malachy's Ocean Home. Mr. Dostal sang five groups of songs, many of them Irish, and all of them enthusiastically received. A slight hoarseness, noticeable in the first group, was soon overcome. The old favorites, such as "Bendemeer's Stream," "Ah, So Pure," from "Martha," and "The Minstrel Boy," were evidently beloved of both singer and audience, the latter especially seeming to enjoy the final encore (one of many throughout the evening) "Then You'll Remember Me." Of the modern songs "Haunting Memory," by Bond, had to be repeated, as was also Browning's "Little Mother at Home." Mr. Dostal's sense of humor, as shown in "Philosophy" (Emmett) and "Confession" (Lyne), is one of the many enjoyable characteristics of his work, as is also his diction, absolutely understandable in every syllable. His numbers included songs by Flotow, Tom Moore, Scott, O'Hara, Emmett, Browning, Fay Foster, Waller, Harris, Fischer, Bond, Lyne, Speaks and Sanderson.

Miss Orrell and Miss Warfel each gave two groups of pieces, adding greatly to the pleasure of the evening, and being often encored. One of Miss Orrell's selections was an "Amoroso" by Emil Polak, whose accompaniments throughout the evening were excellent.

Grace Hoffman Delights Schenectady Audience

Grace Hoffman, the coloratura soprano, who greatly delighted her audiences at the Strand Theatre, New York, scored an equal success at the Van Curler Opera House, Schenectady, N. Y., on Tuesday evening, December 5, when she sang "Ah fors' e lui" from "Traviata," with surprising technical agility. As an encore she sang "Coming Through the Rye."



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CINCINNATI ORCHESTRA INSPIRED IN BRUCKNER

A Notable Orchestral Rendering by Kunwald and His Men—Paderewski Pounds at His Recital
—Other Events

Cincinnati, Ohio, December 9, 1916.

This week's symphony concerts featured the first Cincinnati performance of Bruckner's E major symphony, perhaps the most effective and certainly the most easily comprehended of any of the Viennese master's works in symphonic form. Dr. Kunwald's great love for his countryman's orchestral compositions was evident throughout the performance of this work yesterday afternoon, in the working out of details, the depth of understanding and clarity of presentation, all making for one of the finest readings ever heard in Cincinnati. It was truly inspired, and the leading of Dr. Kunwald was masterful.

At the close of the first movement of the symphony, Dr. Kunwald turned to the audience and announced that the adagio (the second movement), which Bruckner had dedicated to the memory of Richard Wagner, would on this occasion be played in memory of the recently deceased "King of Wagnerian Conductors," Hans Richter.

Other numbers on the program were the overtures, "Anacreon," by Cherubini, and "Husitzka," by Dvorák. The former was given a rendition fully in keeping with its classic spirit, while the latter was played with rousing brilliance and fire.

Julia Culp was the soloist, and her remarkably sympathetic voice and perfect art once more were appreciated by a Cincinnati audience in the famous lament from Monteverdi's "Arianna" and four Brahms Lieder. In the rendering of these latter Mme. Culp stands without a superior in the musical world today.

A Crowded "Pop"

Last Sunday afternoon the second popular concert of the season took place in the evening, attended by another record breaking audience. The program was notable principally for three things, the first being a splendid rendition of the Chinese suite, "Aladdin," by our local celebrity, Edgar Stillman Kelley; the second, the Percy Grainger dance for string orchestra, "Molly on the Shore," and the third, Schubert's "March Heroique" in D, orchestrated by Dr. Kunwald. Manuel Valles, a young Spanish tenor, now studying here, pleased greatly with two arias from "La Bohème" and "Pagliacci." Enthusiasm was cataclysmic and deservedly so, for Dr. Kunwald and his men were in fine fettle.

Musical Notes

The Conservatory Opera Chorus was organized during the past week and rehearsals were begun under the direction of Ralph Lyford.

Herbert Silbersack, the gifted boy violinist, made a fine impression at the Conservatory of Music last Monday, when he was presented by his teacher Pier Adolfo Tirindelli in a solo program. He played his numbers conscientiously and with considerable musical understanding. His program contained the Mendelssohn concerto, Vieuxtemps' "Fantasia Appassionata" and three small Tirindelli numbers.

John Byrne, a Cincinnati who has attained to unusual prominence as a singer, is announced as one of the soloists of the Christmas performance of "The Messiah" in Paris. Mr. Byrne is remembered here in connection with his frequent appearances some years back at the Cincinnati Conservatory of Music, where he was a pupil of Frances Moses.

The splendid pedagogical gifts of Albino Gorno, dean of the College of Music faculty, were reflected in the offerings of his pupils at the Odeon, Wednesday evening. A delightful program of classic and modern compositions was presented. The talented young pianists were assisted by Bertha Marks, dramatic soprano and Robert McClellan, baritone, pupils of Lino Mattioli.

Louise Dotti, of the faculty of the College of Music, made a flying trip to Chicago last week to attend the opera, where her successful pupil, Irene Van Gordon, sang the Witch in "Koenigskinder," Fricka and Rossweisse in "Walküre," and Madelon in "Andrea Chenier."

At the Odeon, December 4, the College of Music presented pupils of Hans Schroeder in an evening of operatic songs. It was a splendid opportunity for music lovers to become better acquainted with Mr. Schroeder's work; for all of the performers acquitted themselves with great credit to their instructor.

Margaret D. Trone, a talented pupil in the class of Romeo Gorno, at the College of Music, was awarded the first free scholarship at the annual musical contest of the Civic League of Dayton, Ohio.

Three recitals of importance took place here during the last two weeks. Helen Stanley and Harold Bauer gave us a well selected program. Miss Stanley was in splendid voice and created much enthusiasm with a number of songs.

Paderewski played at the Music Hall. All the artistic perversities for which he has become known in recent years were in evidence more strongly than ever, such as pounding, stamping on the pedal, blurring and dropping of notes, rhythmical arbitrariness, raggedness of attack between the hands. From all these evils Chopin and Beethoven suffered materially. However, there is no question as to Paderewski's poetic imagination, nor as to his delicacy of touch when he so wills, and when his excitement does not get the better of his artistic perception.

Paul Reimers and Alma Gluck appeared in a program of mostly popular songs and duets. The artists were applauded roundly.

The now defunct Interstate Opera Company, last week Thursday afternoon and evening, gave the first two of what was to be a weekly series of performances. Judging by these, it is a distinct loss to Cincinnati that the organization had to disband on account of financial difficulties. At the afternoon performance was given Bizet's recently resuscitated "The Pearl Fishers," with the cast of four

persons in the capable hands of Yvonne de Tréville, Mischa Leon, Graham Marr and Harry Weldon. Oscar Spireanu, favorably known here as conductor of last summer's orchestra, proved himself master of the presentation at all times. The evening of the same day was devoted to "Tristan and Isolde." This was given, everything considered, a notable performance. The artistic success was due mostly to the impassioned portrayal of Isolde by Mme. Matzenauer, the dignified Tristan by Jörn, and, by all means, to the all controlling and excellent leadership of Mr. Knoch.

The Orpheus Club gave its first concert of the season, Thursday evening. The artistic results of their work under the capable leading of Edwin Glover, have ever been of a high order and, at this concert, former successes were repeated.

The Matinee Musical Club also opened its season of artist recitals Thursday. The soloist was Louis Graveure, who on this occasion made his first appearance here. Graveure was suffering from a bad cold and had just been tinkered up by the physician. Under such conditions the artist hardly could do himself justice, yet what he did was of such a nature as called forth a sincere desire to hear him under more favorable circumstances.

CINCINNATUS.

Silberta-Lohr Recital

Rhea Silberta, soprano, and Herman Lohr, tenor, gave their first joint song recital at the Princess Theatre, Sunday evening, December 10. Both have good voices and sang with expression and intelligence.

Two songs, "Two Little Stars," and "Morgen," by Manna Zucca, sung by Mr. Lohr, won the most applause of the evening and had to be repeated. An aria from "Manon Lescaut," sung by Miss Silberta, was exceedingly well done and Duparc's "Chanson Triste" as well. Last, but by no means least, Ruth Rapport, accompanist, gave effective support to the success of the program.

Viola Cole to Concertize Extensively

Viola Cole, exponent of the Harold Bauer method in Chicago, is concertizing this season. Miss Cole has been so successful as a teacher that for the past year she has devoted so much time to that branch of musical art that her concert work has been neglected. Immediately following the new year Miss Cole is booked for an extensive



VIOLA COLE,
Pianist.

tour through the East and South. She will give recitals in New York and Boston later. Her Chicago recital will take place early in the spring, and in January she will be in the South, playing in New Orleans January 15 and later in Dallas and Houston.

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New York Wants to Hear Eddy Brown "Again and Again"

Eddy Brown's success at his sonata recital in Aeolian Hall, New York, November 29, was of a pronounced character. The critics without exception, praised the violinist's art and declared that he had risen to greater heights than in any of his previous New York appearances. "To play so well as to induce a public to hear one again and again demands powers of an unusual sort," declared the Herald. "Eddy Brown has it. His brilliant technic not only draws the crowd, but holds it. Practically all in the large audience had come because of vivid recollections of his previous brilliant performance of Beethoven's 'Kreutzer Sonata.' Others were there to verify for themselves the reports of the young American's extraordinary gifts."

"He aroused his listeners to unusual enthusiasm by his masterly interpretations of an eclectic program," was the comment of the Evening Telegram. "The recital," said the Times, "had a higher purpose than most of the violin recitals of the season."

"In the Mozart sonata," said the Sun, "their playing was especially happy in the features of clarity and fluency of style."

These are but a few of the encomiums which indicate Eddy Brown's steady advance in public favor.

Mme. Edvina and Edgar Schofield in Edmonton

The biggest musical event that it has been Edmonton's good fortune to enjoy since the outbreak of war was the first appearance here in concert on November 16 of Mme. Edvina, the Canadian prima donna. Mme. Edvina's com-



MME. EDVINA,
The Canadian prima donna.

ing had been long heralded and consequently a very large audience gathered at MacDougall Auditorium and bade her a most hearty welcome.

It is most gratifying to feel that we have had the opportunity of hearing this gifted daughter of Canada while she is still at the height of her powers. Her voice made an appeal which has seldom if ever been equalled in the musical history of this city. The simplicity and charm of her ballad singing was matched by the dramatic intensity with which she gave her two operatic arias.

Mme. Edvina was accompanied by a baritone of rare power and ability in Edgar Schofield, whose voice, rich and mellow, added greatly to the enjoyment of the evening. His share of the program included a Verdi aria, a group of French and Italian songs and an English group which included Burleigh's new setting of Rupert Brooke's sonnet "The Soldier."

During her stay in Edmonton Mme. Edvina was the recipient of much social attention, which included a luncheon by the Canadian Women's Club, and a big reception given by the Lieutenant-Governor and Mrs. Brett at Government House.

Philadelphia Likes Mary Jordan

When Mary Jordan sings, she invariably delights her audience with the beauty of her contralto voice and her appearance as soloist, in Philadelphia, under the direction of Henry Gordon Thunder, was no exception to this rule; as the appended press clippings will show:

Mary Jordan proved an instant favorite, her first aria, "O, Don Fatale," evoking a storm of applause that terminated in an encore. Her group of songs by Rogers and Burleigh met with the same happy reception.—Philadelphia Record.

Her fine contralto voice was given ample opportunity to demonstrate its scope and its clarity of tone.—Philadelphia Inquirer.

Miss Jordan proved herself the possessor of a warm, rich, genuine contralto voice which she uses with much artistry and with an evenness of quality that is rare among voices of her register. As an encore she gave the "Samson and Delilah" aria, "My Heart, at Thy Sweet Voice," with mellifluous skill and notable vocal mastery throughout its wide range.—Philadelphia Evening Telegraph.

Miss Jordan brought drama of gesture and motion as well as of voice to the "Don Fatale" air from "Don Carlos," and a sensuousness of sound and appeal.—Philadelphia Public Ledger.

Miss Jordan is a finished contralto. Her first number was given

with dramatic force in its introduction, and with deep, full and resonant tones in the beautiful aria.—Philadelphia Press.

Miss Jordan proved to be a delightful singer, of charming personality, and a voice of warm rich tones, even and sympathetic throughout its wide range.—Philadelphia Evening Bulletin.

Edith Rubel Trio Busy

The Edith Rubel Trio has begun what is sure to be a very busy season. Their first recital was under the auspices of the Public Service League of Providence, R. I. The trio presented the folksong program with which they won such a reputation last season. Another recent appearance was at Stockbridge, Mass., and among the dates to follow are December 16, Danbury, Conn.; December 19, New York musicale; January 12, Aeolian Hall; January 7 and 31, Boston, Jordan Hall; and Savannah, Ga.

Of their appearance in the Rhode Island capital the Providence Journal said:

The young women composing the trio are artists of exceptional ability. Although the organization is a new one, the ensemble is excellent, their interpretations delicate and refined and the total quality delightful. Individually their playing merits high praise and it is a long time since we have heard a cellist who can equal Marie Roemaert's gorgeous tone, delightful phrasing and splendid artistry. The program, although of generous length, was apparently too short for the large and interested audience. Expressions of appreciation were heard on every hand at the recital's close.

Lydia Locke's New England Success

Lydia Locke, coloratura soprano, returned to New York at the end of last week after fulfilling very successfully an engagement in Lawrence, Mass., where she gave a recital at the Opera House on November 26 under the auspices of the St. Mary's Alumni Association, and after spending only three days in the city, left to fulfill engagements in the West. While at Lawrence, Mass., Miss Locke was the guest of Mr. and Mrs. Maurice J. Curran at their wonderful estate, "The Croft," in Andover. Mr. and Mrs. Curran gave a large reception and dance in honor of Miss Locke, after the recital, to which music lovers from all that part of Essex County were invited. After dinner Miss Locke revealed another side of her art, entertaining the company with delightful Irish stories and negro fairy tales with as much success as had attended her at her recital. Aside from her splendid singing, Miss Locke received many compliments upon the unique gown in which she appeared at her recital, an Oriental costume specially designed by herself.

Zoellner Quartet Heavily Booked in the East

The Zoellner Quartet is concertizing in the East. Among the important engagements to be filled are the following: Harris Theatre, New York; Max Sanders' Elite Musicales, December 24 and January 21; December 19, Colgate University, Hamilton, N. Y.; December 22, Harrisburg, Pa., Wednesday Club; December 23, Elmira College, Elmira, N. Y.; January 8, Frederick, Md., Hood University; January 13, New Hampshire College, Durham, N. H.; January 15, Boston Art Club, Boston, Mass.; January 20, Lawrenceville School, Lawrenceville, N. J.; January 20, Red Bank, N. J.

The Zoellners are booked so solidly that their Eastern tournee has to be interrupted for ten days to permit them to make a flying trip to Texas. The most Southern point they will touch is San Antonio and they leave their home in New York, on December 30.

Florence Mulford Busy in Concert and Opera

Florence Mulford, contralto of the Metropolitan Opera Company, is doing considerable concert work this season in the intervals between operatic appearances. On November 26 she was the soloist at a concert given in Philadelphia, under the direction of Henry Gordon Thunder, and on November 30 she sang at the Woodmere Club, Woodmere, L. I. Among the other engagements booked for this sterling artist are appearances, December 14, a recital at Newport, R. I., under the auspices of the Newport Philharmonic Society; January 12, as soloist with the Jersey City (N. J.) Choral Society; January 26, with the Musical Art Society of Orange, N. J.; February 2, with the Summit (N. J.) Choral Society and February 6, with the Choral Society of Englewood, N. J.

Grace Elliott Recital

Grace Elliott, a young pianist of much promise, who has already accomplished much under Gustav L. Becker's instruction, gave a recital at the Comedy Theatre, December 3, which was heard by an audience of appreciative disposition. She played Chopin etudes excellently, pieces by Rubin Goldmark in fine manner, and Bartlett's "Dragonflies" so well that she had to play an encore. The Liszt polonaise in E closed the program brilliantly, and a dozen flower pieces were presented the pianist.

Hunter, Jonás' Pupil, in Beethoven Concerto

Young Mr. Hunter, who played the Beethoven concerto at the students' concert at The von Ende School of Music, New York, November 24, deserved more than mention of the fact that he played it. His technic and style raised it above the usual, and these lines are printed in order to emphasize this fact, and to give praise where it is due and deserved.

Laura Maverick's Unusual Accomplishment

Laura Maverick, although a mezzo-contralto, sang successfully the soprano aria, "Dich theure Halle" from "Tannhäuser," at a recent concert of the New York Arion Society, an accomplishment seldom attempted.

An Interesting Barstow Story

An interesting item about Vera Barstow is told in the Toronto Courier, and is herewith reproduced in part:

The young lady that sometimes plays with Ornstein was given a reception at the Canadian Academy of Music on Thursday evening, last week. This roundabout way of describing Vera Barstow has nothing to do with her playing, which is as direct as the March wind, and still less to do with her personality, which is of a modest, though not retiring character, simple, unspoiled and genuine.

There are three interesting things about Miss Barstow's rather romantic career; herself, her association with Ornstein and her sixteen years' tuition with Luigi von Kunits, with whom she began to study when she was a child. Her home is in Cincinnati. She first began to study with Von Kunits in Pittsburgh when he was concertmaster of the Pittsburgh Orchestra. When he went back to Vienna, some years ago, Miss Barstow went with the family and continued her studies with him. When he came back from Vienna to Toronto, she also returned and from time to time has gone up to Toronto to study and coach with the man who is the only master she ever had.

Now, a well matured artist, she has been playing with Ornstein in recital and was given a friendly reception by members of the Academy faculty and a number of musical friends. To play with Ornstein is one distinction. Very few violinists have been so honored—or as some may say, put in so dangerous a predicament. To play Ornstein is another achievement. To have a piece dedicated to her by Ornstein is still another. Evidently this pale little personage who was considered by some conventional people such an ogre when he played in Canada last year, appreciates violin art when he hears it.

Miss Barstow's playing at her own reception was a happy touch, and it was a fine exposition of tone with a sure and capable technique. Absolute surety and bigness of tone without overemphasis or anxiety are among her many admirable gifts. She plays with great brilliancy—and as far as could be judged from so limited a choice of pieces with fine sympathy and emotional insight.

Her pieces displayed most of all, however, her mastery of tone which must be credited somewhat to the fine instrument which she plays, but most to herself. Abundant strength that does not waste itself on fireworks, but spends itself on broad, big effects, is her prevailing characteristic.

Lima Women's Club Brings Philadelphia Orchestra to That City

"Lima's musical development was no better demonstrated than last evening," said the Times-Democrat, of that Ohio city, in its issue of November 28, following which is given an extended account of the splendid program of the Philadelphia Orchestra. Leopold Stokowski, director. It was one of the largest audiences of music lovers that Memorial has ever held, that same paper stated, and there was plenty of enthusiasm and appreciation of the program. The orchestra was brought to Lima under the auspices of the Women's Musical Club. Highly complimentary things were said in the review about Mr. Stokowski and his ninety-four musicians, also of Thaddeus Rich, violinist, concertmeister, who shared the honors, being soloist as well as concertmeister. In honor of Mr. Stokowski, Ralph Mackenzie gave a dinner at the Elks' home.

Mr. and Mrs. Axel Skovgaard Central Figures of Metropolitan Company

Axel Skovgaard, the Danish violinist, and his wife, Alice McClung-Skovgaard, are among the most successful artists touring this continent. During the past eleven years Skovgaard has filled not less than 1457 engagements up to date, and his name is known from coast to coast. Much of his success, however, is due to the splendid accompaniments of his wife, the noted pianist. Mrs. Skovgaard is not only a splendid soloist, but combines the two other gifts, ensemble player and accompanist. It is said by some of the foremost critics that the ensemble of the Skovgaards is without peer.

Assisting these artists is a quartet of excellent singers who appear in ensemble and solo groups, singing arias in opera costumes. From the program below one will observe the great variety of music given by this excellent company. It does not fail to arouse great interest wherever they appear:

The Flower Duet from "Madame Butterfly".....Puccini
Sung in costume by Susan Emma Drought and Mary Maiben Allen.
"Desert Love Songs".....Robert C. Clarke
a. My Heart's Desire; b. The Hawk; c. Yellow Slippers.
Sung in Turkish costume by Mildred Haynes.
Sonata, G minor.....Leonide Nicolaiew
Mr. and Mrs. Skovgaard.
At Dawning.....Cadman
Sylvain.....Sinding
The Cuckoo.....Lehman
Musetta's Valse.....Puccini
Susan Emma Drought.
Prologue from "Pagliacci".....Leoncavallo
Sung in costume by Aubrey N. Engle.
Siciliano and Rigaudon.....Francoeur-Kreisler
Rondino.....Beethoven-Kreisler
Indian Moaning Song (Indian Lament).....Dvorak-Kreisler
Spanish Serenade.....Chaminade-Kreisler
Viennese Caprice.....Fritz Kreisler
Chinese Tambourine.....Fritz Kreisler
Axel Skovgaard.
Mephisto Waltz.....Liszt-Busoni
Alice McClung-Skovgaard.
La Ci Darem La Mano, Duet from "Don Giovanni".....Mozart
Mildred Haynes and Aubrey N. Engle.
O Mio Fernando, Aria from "La Favorita".....Donizetti
Sung in costume by Mary Maiben Allen.
La Folia (The Mad Man).....Corelli-Leonard
Fallahasseet.....Cyril Scott
Pizzicato Grazioso.....Axel Skovgaard
Ballade et Polonaise.....Vieuxtemps
Axel Skovgaard.

Walter Golde With Elena Gerhardt

A recognition of the value of his work, which cannot fail to be satisfying to Walter Golde, has come to him in the form of his selection as regular accompanist of Elena Gerhardt, for the entire season. His first appearance with her took place yesterday afternoon and his work at the piano was a distinct feature of the program. A full account of the recital will appear in next week's MUSICAL COURIER.

"ALL GOOD THINGS IN THREES"

Rabinoff Opera, Kunwald and Stokowski Players Recent Dayton Visitors

The past several weeks have been of great musical interest in Dayton. Not only have the initial concerts of three series been given, but the city has enjoyed its first opera festival. The latter was made possible by the Dayton and Miami Valley Grand Opera Association. A. F. Thiele, local director.

Boston-National Grand Opera Productions

The Boston-National Grand Opera Company, Max Rabinoff managing director, gave three performances in Victoria Theatre, Friday and Saturday, October 20 and 21. On Friday evening, the attraction was Puccini's "Tosca," Saturday matinee, the ever charming "Hänsel and Gretel" (Hamperdinck), and Saturday night Mascagni's Japanese opera, "Iris." Each performance was followed by the Ballet Russe.

Capacity House at First C. M. L. Concert

On the opening night of the opera festival, the Civic Music League also gave its first concert of the season in Memorial Hall. Alina Gluck, with Anton Hoff at the piano, was greeted by a capacity house. In fact this series has proved so popular that the demand for seats has far exceeded the supply. In order to satisfy those unable to procure seats the League is offering a second series of concerts at popular prices.

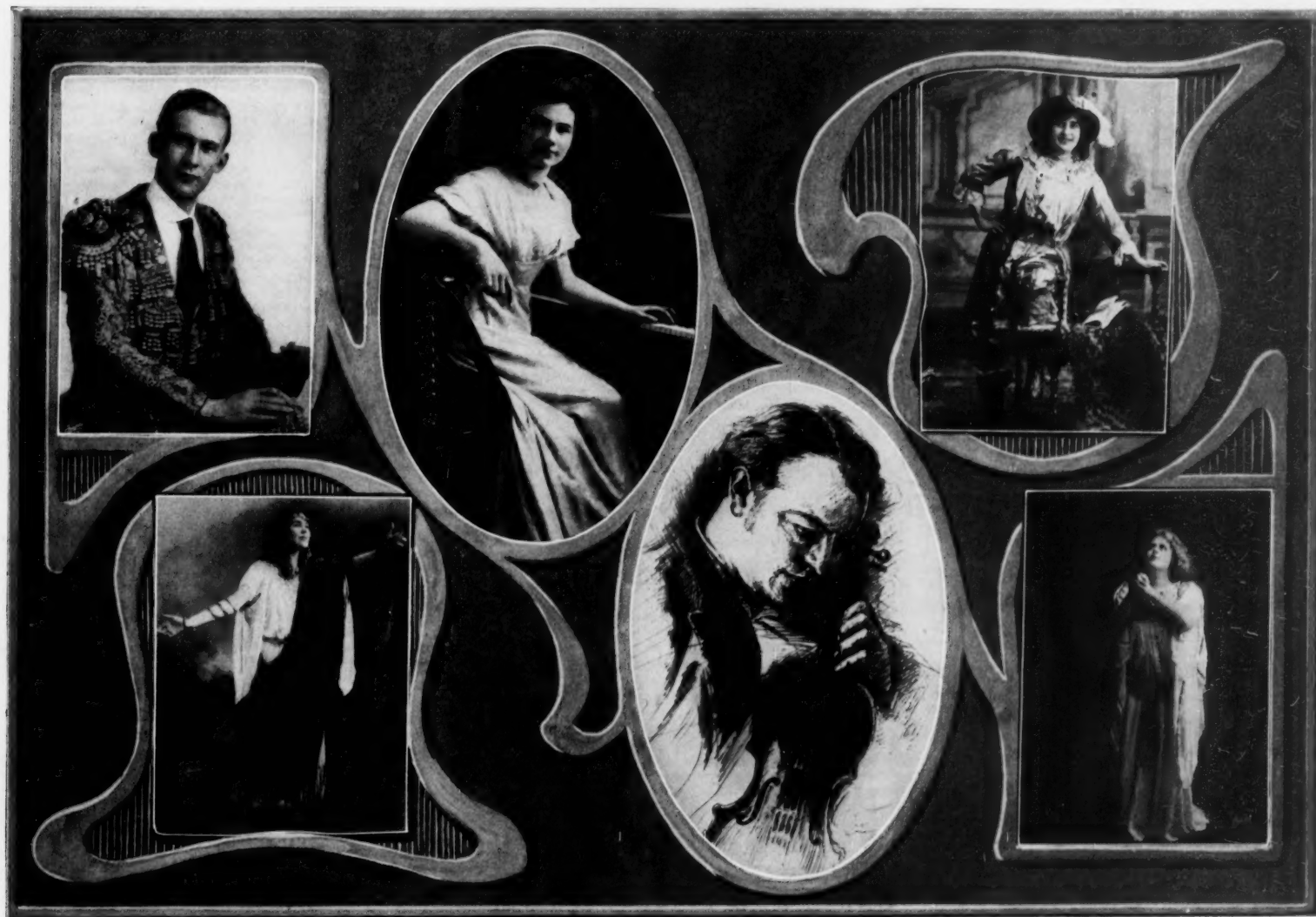
Cincinnati Orchestra and Marcella Craft

Under the auspices of the Dayton Symphony Association, the Cincinnati Orchestra, Dr. Kunwald conducting, appeared in Victoria Theatre, November 3. The program was a varied one, including both classic and novelty. The symphony given was the Beethoven "Pastorale." Edgar Stillman Kelley's Chinese suite "Aladdin," proved interesting and possessed of beauty and charm. The composer was present to hear the work. Marcella Craft as soloist sang a "Traviata" aria and also the final scene from "Salome," with splendid effect.

Philadelphia Orchestra in Superb Wagnerian Concert

On November 21, the Philadelphia Orchestra gave a superb Wagner concert in Memorial Hall. The entire program was from the "Nibelungen Ring." It is seldom indeed that we are privileged to listen to such exquisite music as Mr. Stokowski and his body of musicians produced.

This was the second concert of the Civic League series.
M. C.



SKOVGAARD AND HIS METROPOLITAN COMPANY, MEETING WITH UNQUALIFIED SUCCESS ON THEIR AMERICAN TOUR.

Left to right (top), Aubrey N. Engle, baritone, in "Carmen"; Alice McClung-Skovgaard, pianist; Susan Emma Drought, lyric soprano, in "Les Huguenots." Left to right (bottom), Mary Maiben Allen, contralto, in "Samson and Delilah"; Axel Skovgaard, the Danish violinist; Mildred Haynes, dramatic soprano, in "Lohengrin."

"ALPINE" SYMPHONY GIVEN FIRST CHICAGO HEARING

Strauss Music as Read by Stock Orchestra Heartily Applauded—Raab Soloist—Levitzki Enjoys Chicago Favor—"With Kreisler at the Piano"—Flonzaleys' Perfect Ensemble—Women's Club Features Local Composers—Bush Artist Recital—Mme. Sammis-MacDermid's Coast Tour—Proctor's Engagements Numerous—Miss Langworthy in Demand—Kinsey Presents Cochems—Macbeth with Mendelssohn Singers—Spry's Annual Program—McGranahan Engagements—Local Quartet Activities—An Informal Dinner for Musicians—Conservatory, College and Other Notes

Chicago, Ill., December 9, 1916.

The much discussed Strauss "Alpine" symphony was given its first Chicago hearing at the Chicago Symphony Orchestra's eighth program this season, last Friday afternoon and Saturday evening. As to the merits of the work, it was reviewed at length by the editor-in-chief of the MUSICAL COURIER when it was given for the first time in Philadelphia and again in Cincinnati. The work was received favorably and given an inspiring reading by Conductor Stock and his orchestra, who were heartily applauded for their efforts in making the performance a worthy one. Conductor Stock also led his musicians through satisfactory readings of the Dvorak overture, "In der Natur" and the Delius dance rhapsody. The last page of the latter work, however, was given a rather careless reading.

Alexander Raab, soloist of the week, presented admirable interpretations of the Weber "Concertstück" and the Liszt Hungarian fantasia, the orchestra ably assisting in these. Possessing abundant technique, a delicate touch and lovely tone, Mr. Raab disclosed an art that well deserved the spontaneous applause. As is well known, Mr. Raab is a member of the Chicago Institute of Music, where he has been connected since he located here.

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Mischa Levitzki's Chicago Recital

Another youthful pianist of more than ordinary ability and talent was presented for the first time here in recital, Tuesday afternoon, at the Playhouse by Wessels and Voegeli. Mischa Levitzki, by his possession of technical skill, engaging touch and brilliant tone, won the favor of his audience at once and was the recipient of much justified applause. Then, too, he offers interpretations that are artistic as well as musicianly and authoritative, which, no doubt, will in a few years hence win for him an enviable reputation among the most famed of the keyboard artists. His charming executions of the Bach-Liszt organ prelude and fugue, Gluck-Brahms' gavotte, the march from Mozart's A major sonata and Beethoven's "Waldstein"



ALEXANDER RAAB,
Soloist with the Chicago Symphony Orchestra.

sonata, are the basis of this review. Mr. Levitzki should be heard again in the "Windy City."

de Warlich in Songs

A diversified program of song was offered by Reinhold de Warlich, Russian baritone, at the Illinois Theatre, Tuesday afternoon, under F. Wight Neumann's direction. Fritz Kreisler, the program informed us, "whose sincere regard and admiration for Mr. Warlich's art and modest personality prompts Mr. Kreisler to volunteer his services as accompanist to Mr. Warlich," was at the piano and performed his part like an admirable musician. Mr. Warlich displayed the same quality in his selection of a program. It was an exceptionally tasteful list of songs. Mr. Warlich is serious in his endeavors and makes his limited vocal gifts go a long way toward realizing his intentions.

Flonzaleys in First Concert

Perfection of art was displayed in the concert given at the Playhouse, Monday afternoon, December 4, by the Flonzaley Quartet. If any of the selections could be said to be more beautiful than the others, the last number, the quartet in A minor, by Schubert, would be chosen. The soulful interpretation, the full rich crescendos, the exquisite decrescendos dying away to merely a musical breath, the oneness of purpose, the delicateness of the soft

passages were a delight and real joy for the audience, composed of really appreciative musicians.

Chicago Women's Musical Club Features Local Composers

The concert of local composers which was presented by the Chicago Women's Club in the Florentine Room of the Congress Hotel, Thursday afternoon last, was an interesting one in many respects. Several of our well known composers were featured, among them Isaac van Grove, whose songs are becoming well known; Lulu Jones Downing; a group of songs by Cora Willis Ware, with the composer at the piano for Mrs. Whyland; three numbers for the violin from the pens of Adolph Weidig, Lacy Coe and Herbert Butler, and two songs by Felix Borowski of unusual musical worth, which were sung by that excellent artist, Burton Thatcher. Mr. Borowski's interests are so many and varied that he has little time left for composition, but what he does is invariably worth while, and these songs are no exception. "When I Am Dead, My Dearest," and "A Song of Tristram" will without doubt be in the repertoire of every artist in a short time; that is, judging by the way they were received. Mr. Thatcher was forced to respond to numerous recalls, and finally sang "A Song of Tristram" over again. The last number was a pretentious concerto in E minor by A. L. Shynman for the piano, of which the orchestral parts were well played by Van Grove.

Bush Conservatory Artist Recital

The recital which Guy Herbert Woodard, violinist, gave Tuesday evening at the Bush Temple Theatre, was another of the artist series offered this season by the Bush Conservatory of Music by its faculty members. In a program of Beethoven, Lalo, Brahms-Joachim, Sarasate and Dalcroze numbers, Mr. Woodard delighted a large gathering with interesting and pleasing delivery. The next recital of this series is announced for January 9, when Julie Rive-King, pianist, and Justine Wegener, Lieder singer, will appear jointly.

Pacific Coast Tour for Sibyl Sammis-MacDermid

Sibyl Sammis-MacDermid sang for the second time this year for the Eurydice Club of Toledo, Ohio, December 5, and left immediately for the Pacific Coast. Mrs. MacDermid sings in Pocatello, Idaho, December 8; Caldwell, Idaho, December 11, and for the Amphion Club, in Seattle, Wash., December 13. She will give programs in Los Angeles and California points and will spend the holidays in San Diego, returning to the Middle West early in January to fill engagements.

Warren Proctor's Engagements Are Numerous

Although a member of the Chicago Opera Association, where the most of his time is in demand, Warren Proctor, the favorably known Chicago tenor, has a large share of the season's recital and concert engagements. He has been chosen as tenor soloist with the Philharmonic Choral Society of Minneapolis for "The Messiah" performance on December 25; by the Musicians' Club of Chicago to take part in Mendelssohn's "Son and Stranger," Orchestra Hall, in January, and in "Elijah" with the Fond du Lac Choral Society in May.

Mildred Langworthy in Demand

Mildred Langworthy, soprano of Atlanta, Ga., has had so far a very busy season of concertizing as well as teaching at the Atlanta Conservatory. Some of Miss Langworthy's recent engagements are mentioned below: November 26, for the prisoners at the Federal prison, Atlanta, Ga.; the 27th, before the Atlanta Women's Club, Atlanta, Ga.; the 30th at the Thanksgiving Service in the First Church of Christ, Scientist, Macon, Ga. Her programs included numbers by Mozart, Adams, Campbell-Tipton, Donizetti and Henschel. At the concert given in honor of the Georgia Federation of Women's Clubs by the Hyechka Club and Saturday Morning Music Club at the Wesleyan College Auditorium, Macon, Ga., Miss Langworthy sang in artistic manner the "Depuis le Jour" from Charpentier's "Louise" and also was soloist in the cycle "In Springtime" by Mabel Daniels. Miss Langworthy was also heard on a program given at Cox College in October, winning her customary success.

Speaking of Miss Langworthy, the Atlanta Constitution of recent date, had the following to say:

Miss Langworthy, formerly of Macon, is well known in Atlanta, where she is now making her home. She possesses a voice of rare beauty and charm and has quickly won her way into the hearts of Atlanta musicians and music lovers. She appeared at one of the Sunday organ recitals several months ago, winning high praise for her voice.

Kinsey Presents Cochems

The recital this week at the Ziegfeld, the tenth in Kinsey's series was furnished by Carl Cochems, the former bass of the Chicago Opera Association. Marked improvement is noticed in this singer's work and he uses his excellent organ of good range with intelligence and style. Mr. Cochems was most effective in the operatic selections which he offered; also were his renditions of the Strauss "Heimliche Aufforderung" and two Wolf numbers presented with authority and a tone of engaging charm. In other sections of his program he was less convincing.

Isaac Van Grove's accompaniments were a source of real pleasure and beside adding much to the enjoyment of the morning's program, gave admirable support to the recitalist.

Macbeth, Soloist at Mendelssohn Club's First Concert

For this season the Chicago Mendelssohn Club, Harrison M. Wild, conductor, has arranged three concerts. The first of these was offered in Orchestra Hall, Thursday evening of this week before a large gathering, which bestowed hearty and generous applause upon Conductor Wild and his chorists. Those who have followed up the work of the Mendelssohn Club may rejoice in the achievements which it has accomplished in the past few seasons. In the program on Thursday evening, Mr. Wild's singers delivered themselves of some admirable work; skillful and beautiful readings of each number and a tone that is both exquisite and charming were salient points.

The assisting soloist, Florence Macbeth was heard to splendid advantage in the polonaise from "Mignon." With her lovely soprano voice and charming personality she won

her listeners from the first, and was showered with abundant plaudits.

Walter Spry Presents Annual Program

Walter Spry's postponed recital was offered Thursday evening of this week in Fine Arts Recital Hall, before a large number of discriminating and enthusiastic listeners. Mr. Spry's annual recitals are always looked forward to with considerable interest, and it is safe to say that he does not disappoint his hearers.

On this occasion he arranged an interesting program, played it with that excellent musicianship, art and authority that are in evidence when Walter Spry plays, and won much deserved praise. Several members of the faculty of the Chicago Institute of Music, of which Mr. Spry is the president, assisted.

Thomas McGranahan in Great Demand

Since returning from his Pacific Coast tour, which was a decided success for that popular Chicago tenor, Thomas McGranahan has been kept constantly busy with recital and oratorio engagements through the Middle West. Last week he concluded a four weeks' tour through Ohio, returning Monday and the same evening appeared in joint-recital with Thel Burnham, pianist, in Dubuque, Ia. So far this month, Mr. McGranahan has three engagements to sing in "The Messiah," the first of which will be December 13 with Herbert Hyde's choir; the second, with the Evanston Musical Club on December 14, and with the Sunday Evening Club of Englewood. Next Tuesday evening this well known tenor is to furnish the program for the Co-Educational Club at the Illinois Club.

William Clare Hall Has Successful Quartet on the Road

Another conspicuous feature from the William Clare Hall studios is a quartet of young girls who have been touring for the past year under the Redpath management. They are Gladys Ufford, first soprano; Leila White, second soprano; Alta Burton, first alto, and Ruth Edwards, second alto. All of their work, both in individual voice training and ensemble, has been with Mr. Hall, who has turned out many successful singers. Last summer they toured for ten weeks through Illinois, Minnesota and Iowa. Immediately after the first of the year they will make a Southern trip, and next season tour through the East. Their program is charming, given as it is in three parts. The first, a little Japanese sketch in native costume; the second modern, and the third in Colonial costume.

William Boeppler's Quartet Will Concertize

In addition to his manifold duties as conductor, coach and teacher, William Boeppler has been supervising the work of a double quartet of his pupils, which is known as the Euterpe Quartet.

It is composed of Lotta Ray, and Mrs. F. Caro Lindley, first soprano; Lotta Chatroop and Gladys Grahms, second soprano; Harriet Bush and Evelyn Mabel Olson, first altos, and Clara Pruessman and Louise Watke, second altos, with Gertrude Wolfe, accompanist. This organization is doing a great deal of professional work and meeting everywhere with the success which comes to all of the products from Mr. Boeppler's studio. They will give a concert in Central Music Hall some time in February.

Marie Sidenius Zendt Gives Informal Dinner

A charming informal dinner party took place on Tuesday evening last, at the home of Marie Sidenius Zendt, the well known soprano and soloist at the Kenwood Church, in honor of Tillie Koenen the Dutch Lieder singer and Victor Georg of New York, official photographer of the Chicago Opera Association.

Among the guests were Wendell Heighton, manager of the Minneapolis Symphony Orchestra, and Mr. and Mrs. Palmer Christian, the former organist of Kenwood Church and one of the best known musicians of Chicago. Mrs. Zendt will sing in "Elijah" in Champaign, Ill., December 19, and "The Messiah" in Greensburg, Penn., December 24 with the Pittsburgh Orchestra.

American Conservatory Notes

E. Warren K. Howe, of the faculty, presented the pupils in an informal recital at the conservatory lecture hall, Friday, December 8.

Sadie Vanderbosch, artist-pupil, is to have a part in the Chicago Opera performances of the "Jewels of the Madonna" and "Louise" this season.

The conservatory recital on Saturday afternoon, December 2, took place at Central Music Hall, before a large and enthusiastic audience. Advanced voice pupils of Ragna Linné, violin pupils of Adolf Weidig, and piano pupils of Allen Spencer and Kurt Wanick, of the faculty, gave the program. While all the numbers were performed with a very high degree of merit, and reflected great credit upon the instructors, several deserve especial mention—the performance of the Tartini concerto for violin by Andrea Proudfoot, the sonata (Liszt) and the Chopin ballade in D minor by Harriet Schaffer, the Saint-Saëns rondo capriccioso by George Perlmann, a group of Bach, Debussy and Liszt selections by Caroline Schuyler, and Francis Birch's interpretation of songs by Strauss and Heniot Levy.

Bush Conservatory Notes

Lyell Barber, of the faculty, has numerous engagements during December. Among others, he acted as accompanist for Guy Herbert Woodward in his recital at Bush Temple Theatre. On December 9 he gave a two-piano recital with Earl Victor Prah at Bloomington, Ill., under the auspices of the Amateur Musical Club. December 13, he will give a joint-recital with Esther Nelson.

Edgar A. Nelson is to give an organ recital during December at the Englewood Mission Church. December 27, Mr. Nelson will conduct the Swedish Choral Club at Orchestra Hall in the performance of the "Christmas Oratorio" by Saint-Saëns and the "Hymn of Praise" by Mendelssohn.

Hazel Silver, pupil of Charles W. Clark, has had numer-

ous engagements in the city recently. She has appeared for the Sunday Evening Club of Ravenswood and the Sunday Evening Club of Evanston Congregational Church during the past month, and will sing for the Sunday Evening Club of Englewood on December 17. Miss Silver is also soloist at Bethel Synagogue.

Chicago Musical College Notes

The ensemble class of the college, directed by Leon Sametini, gave the program at the concert which was presented by that institution at Ziegfeld Theatre on Saturday morning. Adele Krusger, soprano, of New York, was the guest-artist.

Mabel Sharp Herdier and Rose Lutiger Gannon, of the faculty, have been engaged for the performance of "The Messiah," which will be given by the Wheaton Choral Society, December 28.

Burton Thatcher, of the faculty sang two songs, "When I Am Dead, My Dearest," and "A Song of Tristram," at the musical which was given Thursday by the Chicago Woman's Musical Club in the Florentine Room, Congress Hotel.

The lecture which was given by Felix Borowski, president of the college, in Ziegfeld Theatre, was concerned with the "Development of Instrumental Music."

One of the forthcoming events will be the presentation of Mendelssohn's oratorio, "Elijah," by students of the college. They will be assisted by John B. Miller of the faculty.

Notes

The Edison Symphony Orchestra, Morgan L. Eastman, conductor, offered its third popular concert in Orchestra Hall, Tuesday evening, December 5, before the usual large house. Florence Hallberg, soprano, assisted.

The third concert of the fifth season of the Sinai Orchestra, Arthur Dunham, conductor, was given last Sunday evening at Sinai Temple. Marie Bergersen, pianist, was the soloist. JEANNETTE COX.

PHILADELPHIA ORCHESTRA RESUMES HOME CONCERTS

Rich Conducts, Stokowski Ill.—Taxing Program Excellently Given

After a successful two weeks' tour through the Middle West, the Philadelphia Orchestra renewed its present concert season at the Academy of Music, that city, on Friday afternoon and Saturday evening last. The program arranged for the occasions was Weber's "Euryanthe" overture; symphony No. 3, from Schumann; "June," Arne Oldberg; Stock's D minor violin concerto and Liszt's Hungarian rhapsody, No. 2.

Owing to the fact that Mr. Stokowski is suffering from the effects of a severe cold, the orchestra was conducted by Thaddeus Rich; a pro tem. arrangement, to which the concertmaster proved himself thoroughly and pleasingly equal. His reading of the symphony was authoritative, and showed Mr. Rich to be gifted unusually as a conductor.

The overture was given with fine precision and spirit, the brass displaying beautiful tonal quality and the orchestra evincing an artistic unity worthy of particular commendation. The work itself, however, is not calculated to evoke either tumultuous enthusiasm or reposeful appreciation from present day audiences, for general impressions of the overture seem to be suspended between decided admiration and passive liking.

The tame, sweet and nice academic "Rhenish" Symphony, written in true "mein lieber Waldemar" style, recognizes no human ruts and pitfalls, but glides along in a very proper manner and in very perfect moods. The orchestra's exposition of the work was exceptionally good, the andante and final allegro renditions receiving decidedly merited applause. Oldberg's "June" (conducted by the composer) is a modern tone poem of much merit. However the striving for the odd, and strict avoidance of the classic frequently defeats its own purpose. For since "everybody's doing it," such endeavors often become reminiscent and draw dangerously near the line of unoriginality. On the other hand, Mr. Oldberg has, with the exception of a few spots, triumphantly scaled the difficulty. His conducting of the work was masterly and hardly had the peculiar chord effect, with which the number closed, subsided before loud and prolonged applause greeted his efforts. The Stock concerto, already reviewed in the MUSICAL COURIER, was played by Efreim Zimbalist.

The Hungarian rhapsody was given with much tonal sonority, rhythmic conception and vim. G. M. W.

Cincinnati Conservatory Chamber Music

At the Cincinnati Conservatory of Music (Concert Hall) recently, an overflowing audience of musical devotees listened to the Thuille quintet, the adagio and allegro for piano and cello, op. 70, by Schumann (given with vision, beautiful tonal balance and strong rhythmic sense by Theodor Bohlmann and Julius Sturm), the Grieg sonata for piano and violin in C minor, a sheer delight in the hands of Mr. Bohlmann and Mr. Tenhave. They played it con amore, with the abandon tempered by musicianly intelligence which the work demands. The Thuille quintet, op. 20, was warmly received in its capacity of a novelty bringing a beautiful message through its fretwork of exquisite melody and skillful harmonic treatment. The Messrs. Bohlmann, Tenhave, Raphael Groff, Peter Froehlich and Julius Sturm gave it with a fine appreciation of tonal balance and ensemble, in the full significance of that term demonstrating themselves masters of chamber music. The concert was notable also in that Cincinnatians were provided an opportunity of hearing Jean Tenhave in ensemble for the first time since his arrival from Paris. In this capacity he proved himself as masterful as at his debut, a brilliant event of the early season.

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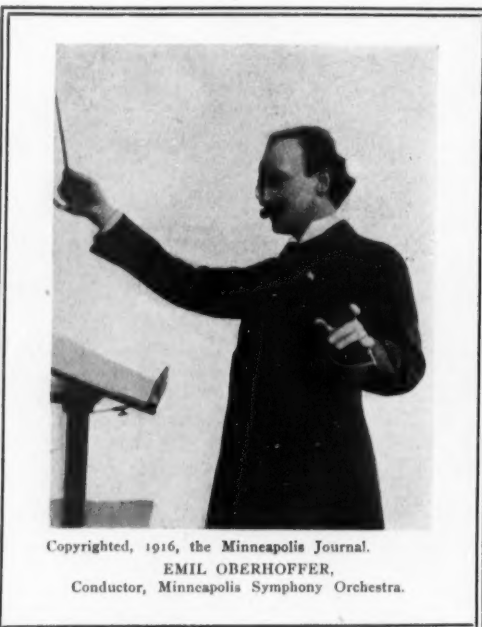
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**MINNEAPOLIS SYMPHONY
INSPIRES MORE PRAISE**

Cellist Van Vliet, Soloist, Shares Honors With Oberhoffer Forces—Sixth "Pop" Concert—Evening With Arpi Male Chorus—A "Pagliacci" Studio Production—Chicago Singers Heard—Instrumentalists Play for Thursday Musical

Cornelius Van Vliet, cellist of the Minneapolis Symphony Orchestra, was soloist at the Friday night concert, December 1, at the Auditorium. His selection, Schumann's concerto, heard here for the first time, proved a good vehicle for Mr. Van Vliet to show what he can make his cello do—no technic seeming too difficult and no music too taxing for him to get out all the "sing" that there is in it. His interpretation was musical and inspiring.

The Schumann D minor symphony was the offering of the orchestra, and called attention to the fact that our orchestra is gaining in ensemble and in finish. Especially so, is this true of the woodwinds. The beautiful themes of the four movements were all splendidly played. Emil Oberhoffer pointed the way clearly to an artistic unfolding of this wonderful work and the men followed where he

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EMIL OBERHOFFER,
Conductor, Minneapolis Symphony Orchestra.

led. Rachmaninoff's poem, "Die Todeninsel," was given an excellent reading. Mendelssohn's "Ruy Blas" opened the program and Ysaye's fantasy on a Walloon theme closed the program—both were finely played.

Sixth Popular Concert

The sixth popular concert given by the Minneapolis Symphony Orchestra at the Auditorium on Sunday afternoon, November 26, was greatly satisfactory to the large audience. Svendsen's "Coronation" march was played with verve and rhythmic precision. Greig's "Lyric Suite" is poetic in the extreme, and Emil Oberhoffer gleans new beauties from all these works at each successive hearing. "The Butterfly's Ball" (Cowen), a Chopin nocturne and a Grieg minuet from the piano sonata, No. 7, were delightfully played. Victor Herbert's "Badinage" was so cleverly done as to call for an encore. Liszt's second rhapsody was a tremendous success, especially the flute cadanza, written by Leonardo de Lorenzo and played by him and his seat mate.

The soloist of the day, Antonio Sala, a cellist young in years, but a matured musician, played the Saint-Saëns No. 1 concerto with precise technic, temperament, musical understanding and a very fine tone. His success was instantaneous.

The "Troll" scene from the Peer Gynt suite (Grieg) and the Moskowski "Serenata" proved immense favorites at the popular concert given at the Auditorium on Sunday afternoon, December 3. Massenet's "Phedre" was a gem and Emil Oberhoffer brought out all the beauties of the overture of "Mignon" by Goring Thomas. The national march of Hungary, "Rakoczy," was given a splendid reading. In MacDowell's tone poem, "The Poet's Dream," arranged by Jungnickel, was beautified by the liquid notes of the flutist, Leonardo de Lorenzo, while in MacDowell's "Scotch poem" the oboe eloquently played by Bruno Labate was a feature that will last long in our memory.

A young Chicago Swedish contralto, Edna Swanson-Ver Haar, the soloist, sang the well known arias from Donizetti and Meyerbeer. Her singing of Goring Thomas' "My Heart Is Weary" from "Nadeshda," was by far her best offering. The clearness of her tones was captivating.

Arpi Male Chorus Concert

A concert given by the Arpi Male Chorus always is a guarantee of an evening of beautiful vocalization, fine shading, good balance and a unification of voices that is remarkable. November 24 was no exception—every number being splendid. The First Baptist Church was filled and the enthusiasm was unbounded. The opening number was a greeting to the newly organized Ladies' Auxiliary to the Arpi Club. A mixed quartet sang twice with organ accompaniment.

The soloist of the evening, Ebba Roos, played seven short violin solos. She was the most happy in the nocturne of

Chopin in E flat. Miss Roos has undoubtedly a brilliant future.

Mabel McCabe's Recital

Mabel McCabe gave her first Minneapolis recital at the First Unitarian Church, December 5. In her Bach group she showed good understanding of that great master. She played the 53rd sonata of Beethoven unusually well and was quite at home in her Chopin numbers. Brahms, Ravel and Liszt completed a most interesting program. She was heartily applauded.

Studio Production of "Pagliacci"

Mrs. Jean Griffie gave a studio production of "Pagliacci" on December 3. Advanced pupils were the participants. The star of the production, Jan Hal Griffie, sang the role of Tonio in a big, resonant voice, which has an excellent timbre and which is under his control. Mr. Griffie is a coming artist.

Chicago Choristers Heard

The Paulist Choristers of Chicago gave two programs on Thanksgiving Day at the Auditorium. Father Finn again demonstrated his definite ability to conduct. This choir is technically excellent and gave a whole program of beautiful music—foremost was the Rachmaninoff "Praise to the Lord in Heaven."

String Section of Thursday Musical PlaysThe string section of the Thursday Musical, Ruth Anderson, chairman, gave its first section program of the season on December 4 at the auditorium of the Studio building. A good program was played by Lillian Nippert-Zelle, Marion Baerman and Elba Sundstrom, violinists, and Lillian Crist, accompanist. Solos and duets were all splendidly done and the section feels very proud of the program.
R. A.**Conductor for Twenty-five Years**

E. Cutter, Jr., for the past twenty-five years musical director of the Amphion Club, Melrose, Mass., has resigned to take effect at once. Mr. Cutter desired to retire two years ago, but the executive committee persuaded him to complete a quarter century's service.

The Amphion Club, under Mr. Cutter's leadership, has proved to be a great success, from musical, social and financial standpoints. It has sixty active (singing) members and 200 associate members, and tenders three concerts each season in Memorial Hall, Melrose, to its friends.

The executive committee has requested Arthur B. Keene, of Lynn, to become Mr. Cutter's successor, and he is now preparing the club for its next concert, which will be given on February 8.

Garziglia Will Give Chopin Program

Felix Garziglia, pianist, whose playing delighted a large audience at a recent concert at the Malkin Music School, will play an all Chopin program soon. His remarkable technic, poetic interpretation and temperament enable him to interpret Chopin in a convincing manner. This concert is of interest, not only to music lovers but to professional pianists. Invitations will be forwarded upon application to the secretary of the Malkin Music School, New York City.

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FRISCO PRESS AND PUBLIC ACCLAIM SCHUMANN-HEINK

Her Phenomenal Qualities Recognized—Other Musical Happenings

The second concert of Mme. Schumann-Heink took place this afternoon in the Exposition Auditorium. The audience was very large and enthusiastic, and the singer who again was assisted by Eula Howard Nunan (as solo pianist), sang with the greatest possible effect. Mme. Schumann-Heink has been treated splendidly by the press in San Francisco. In the San Francisco Chronicle, Walter Anthony calls her the embodiment of "glorious art." Redfern Mason, in the San Francisco Examiner, writes in the same strain. Alfred Metzger, editor of the Pacific Coast Musical Review, gives her a full page, and writes her "marvelous exposition of genuine vocal art, fortified with a vigorous youthful voice, easily audible in the vast auditorium, represents a phenomenon, the like of which the world of music has never seen."

Hertz Applauded

The conducting by Alfred Hertz of the "pop" concert this afternoon was noteworthy in a cluster of strongly melodious compositions, which the audience applauded enthusiastically.

Musical Notes

Among coming events of local interest will be the opening concert of the fortieth year of the Torine Club, a male chorus that has filled a peculiar place in concert work for two score of years excellently well. The club will appear in the Scottish Rite Auditorium.

Among the appearances announced for San Francisco, during the present season, are included these artists under the management of Will L. Greenbaum: Julia Culp, Louis Graveure and Elena Gerhardt. Percy Grainger plays this week under the same management.

Ashley Pettis, pianist, assisted by Mrs. Fickensher, Lawrence Strauss, Antonio de Grassi and Dorothy Pasmore, interpreted the works of Grainger at the Palace Hotel the past week with excellent effect.

A program composed entirely of Jewish music, was performed by Jewish musicians at a concert given at the Berkeley Piano Club Hall last Tuesday evening. This was a very pleasing affair. The entertainment was given by the California Wanorah Society. Oscar Weil and Albert Elkus described the scope of the music. Nathan Firestone, Anna Newman, Mrs. Eugene Elkus, Cantor Reuder and Cantor Rabinowitz made up the group of performers who were exceptionally brilliant. D. H. W.

Lucy Gates Sings Hawaiian Song

"Aloha Oe," the famous Hawaiian love song written by the former queen of the Sandwich Islands, Liliuokalani, has heretofore been sung principally by natives. It is natural, therefore, that a record of this song made by a reliable vocalist should be desired. The difficulty, however, lay in securing one who could sing the Hawaiian words correctly as well as the music. The talking machine company for which Lucy Gates makes records ascertained that she had lived in Honolulu and was familiar with its language and music. The result was that recently Miss Gates appeared at the offices of the company to make the record of "Aloha Oe" and created quite a sensation as several of the orchestral players were Hawaiians and showed their delight and appreciation of her finished art.

At the conclusion she conversed with these players in their native language and told them that she had learned her A B C's of music while a young girl in their country and sang her first song to Queen Liliuokalani, standing on a table. Thus one more accomplishment of this gifted American soprano comes to light, proving that her rise to prominence in the world of music was no freak of nature, but due to innate gifts and a compelling force that united in a determination to win for their possessor the success deserved.

Winifred Christie Scores at New York Recital

Winifred Christie, pianist scored still another success at her first Aeolian Hall recital of this season, on Wednesday afternoon, December 6, New York City.

Miss Christie opened with Chopin's "Fantasie," which was followed by a group of etudes, including the "Posthumous" in E minor, by the same composer. In these the young artist showed her thorough understanding of Chopin—an understanding which developed a beautiful interpretation—full of subtle beauties. Perhaps though, Miss Christie's reading of the Mozart sonata in F major pleased the most. She played it in a musicianly manner, evidencing delicate grace, pure tone, finished style and skilled technique. In the modern group, Miss Christie was equally as interesting. Her interpretation of Ravel's "Pavane" and "Une Barque sur l'Océan" was exquisite also Debussy's "Mouvement." Liszt's sonata (in one movement) and Brahms' "Capriccio" completed the program. Miss Christie is a young pianist who has come to stay; one who stands out prominently as a musician of sterling qualities.

Mallet-Prevost Recital

Pauline Mallet-Prevost, a young pianist, who has been heard frequently in private concerts in New York, Boston and Philadelphia, gave her first public recital at the Princess Theatre, New York, on Tuesday afternoon, December 5. A large and select audience turned out to greet the young artist. Her program was a well balanced and carefully selected one. Mozart's Sonata in C minor began it, the Beethoven Moonlight sonata following. In both of these Miss Mallet-Prevost displayed an enviable technique, a sincere poetic feeling and considerable beauty of tone. At times, it is true, the pianist's strength was very much in

evidence, which perhaps was because she was not familiar with the brilliant acoustics of the little theatre, a fault which can readily be remedied. In the Bach-Saint-Saëns gavotte, Chopin's nocturne in C sharp minor and the fantasia, Miss Mallet-Prevost proved that she is a trained musician. She achieved the distinction of being the first woman to play Ornstein's "Impressions de Notre Dame," which, considering the peculiar qualities of the composition, was done skilfully. Scott's "Danse Negre," two numbers by Paderewski, Schubert's Impromptu in B flat major and Liszt's Rhapsodie, No. 8, were also on the program.

On Sunday afternoon, December 24, Miss Mallet-Prevost will play the Beethoven "Emperor" concerto with the People's Symphony at Carnegie Hall.

Columbia Chorus Adds "The Messiah"

Choruses Seldom Sung

At the annual "The Messiah" performance which will be given in Carnegie Hall, New York, Monday evening, December 18, by the Columbia University Chorus, Walter Henry Hall, conductor, two rarely sung choruses will be included. These are "The Lord Gave the Word" and "Their Sound Is Gone Out." It is the custom of this choral body to add an unknown chorus occasionally in order that eventually all will be known to the public. The chorus, which consists of 250 voices, is to be assisted by Anita Rio, soprano; Marie Morrissey, contralto; Redfern Hollinshead, tenor, and Frank Croxton, basso.

JOHN McCORMACK'S RECENT SAN FRANCISCO CONCERT

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Capacity at Main Floor	2318			
Deadwood	0			
Sold	2318	\$1.00	2318	00
Capacity at Main Floor	399			
Deadwood	0			
Sold	399	75c.	299	25
Capacity at Dress Circle	1230			
Deadwood	0			
Sold	1230	\$1.50	1845	000
Capacity at Family Circle	1554			
Deadwood	0			
Sold	1554	\$1.00	1554	00
Capacity at Family Circle	1784			
Deadwood	0			
Sold	1784	75c.	1338	00
Admissions	549	\$1.50	823	50
Exchanges	959	\$1.00	959	00
Attraction's Share			Total	13258 75

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Treasurer for Attraction.

A RECORD.

Box office statement of John McCormack's appearance in San Francisco. The auditorium was packed to the doors and if the hall had been larger the receipts would have amounted to much more, as all who came could not be accommodated. Many were turned away. Over five hundred extra chairs were placed in the house and over nine hundred people stood during the performance. McCormack has been drawing enormous audiences wherever he has appeared.

BOSTON HAS CROWDED RECITAL WEEK

Copeland Delights Big Audience—White's First Appearance in "Hub"—Cornell Interests—Alexander's Novel Program—Harris' Splendid Numbers—Gardner Excellent—Constance Purdy Pleases—Leginska in All Chopin Items—Boston Artists in Home and Out-of-Town Concerts Include Breeskin, Miller, Havens, Sapin, Baker, Lott, Schwerley, Seydel, Swartz-Morse, Littlefield, Stoessel, Scotney, White, Parnell, Ouluka-noff, Malkin, Thompson, Theodorowicz, Witek—Symphony Concerts—Sousa's Third Concert—American Music Society Event—Notes

George Copeland, pianist, gave one of his inimitable and delightful recitals on the afternoon of December 9 in Jordan Hall before a typical Copeland audience—crowded parquet, crowded gallery. It was an attentive and enthusiastic audience whose applause was insistent. For his part, Mr. Copeland responded graciously with numerous encores, adding, at the end, several extra pieces, including

a transcription of Strauss' "Blue Danube," which he did superbly.

The program was one eminently suited to the pianist, who was in the vein. Novelities include an "Esquisse" by Stanchinsky, after the manner of a berceuse, and two etudes by Debussy. These latter, in themselves, are not so absorbing as some of the composer's more familiar pieces, but as played by Mr. Copeland they acquired a delicate tone and glowing imagery that were surpassingly beautiful. "En Blanc et Noir," three little pieces for two pianos, likewise from the facile pen of Debussy, were ideally interpreted by Mr. Copeland and his talented pupil, Elizabeth Gordan. Especially notable also were the Spanish dances by Grovlez, Albeniz and Granados, music in which the pianist excels, and Beethoven's masterful "Sonata Appassionata," which he has played here before, but never with greater depth of feeling or nobility of line.

All in all, Mr. Copeland has never given a more delightful recital or one in which the peculiar traits of his virtuosity were more in evidence. His touch is of velvet softness; his sense of rhythm, almost uncanny; his tone, fulsome and redolent with beauty. In his interpretations he is as a poet radiant with inspiration. He plays with authority, plus the rarer asset, individuality. His work is never less than distinguished.

Successful Debut of Roderick White

Roderick White, violinist, who has gained recognition in other sections of the country, made his debut here on the afternoon of December 2 in Jordan Hall. His program was interesting, but not altogether wise. It might have been called a collection of transcriptions, for out of eleven numbers seven were hyphenated. That to the contrary, Mr. White's playing was commendable. He has an adequate technic, which he employs skillfully. His intonation is good and his tone agreeable. As an interpreter he was often brilliant, though sometimes lacking in emotion. The audience was of good size and appreciative.

Elias Breeskin Plays Here for First Time

Another debutant violinist was Elias Breeskin, a pupil of Kneisel, who made his first appearance here on the evening of December 1 in Jordan Hall. Mr. Breeskin had a conventional program, which he played conventionally. He is well schooled, but at present lacks experience as an interpreter of emotional variety. However, his technic is excellent, especially that of the left hand, while his manner is straightforward and prepossessing. He attracted a large audience, which was notably enthusiastic.

Louis Cornell Gives Interesting Recital

Last season Louis Cornell played here for the first time, creating a most favorable impression upon those who were fortunate enough to hear him. On December 4 he appeared again in Jordan Hall, when his excellent work served to confirm his previous success upon a notably larger audience. Mr. Cornell is a rising pianist. His program the other day, including Beethoven's sonata, op. 90, and Dohnanyi's "Winterreigen," was difficult in many respects, yet he rendered it surpassingly well. As an interpreter he has broadened, displaying a fuller command of nuances, a more poetic shading. His touch remains graceful, his tone pure and his technic altogether sufficient.

Arthur Alexander Gives Novel and Pleasing Recital

While Arthur Alexander has won recognition in European centers as well as in this country his art was unknown here prior to his recital on the evening of December 5 in Jordan Hall. The statement is made now, as there will be no opportunity to make it in future. He has established himself permanently in the good graces of Boston music lovers. By way of novelty, Mr. Alexander played his own accompaniments, and did them excellently well, especially Schumann's "Dichterliebe," which he both sang and played superbly. His voice is a tenor, more dramatic than lyric, and in the lower register, of almost baritone quality. In the "Dichterliebe" he displayed a fine command of color,

while his interpretations were notable for their facile and varied expression. Phrasing and diction were alike excellent, while the cleanness of his musicianship and the simplicity of his manner gave pleasure to all.

Rosalie Miller Sings Here for First Time

Rosalie Miller, dramatic soprano, residing at present in New York, sang here for the first time on the afternoon of December 5 in Steinert Hall. Her program was pleasingly unconventional, including selections from French, German, Italian and English sources. Miss Miller has an agreeable voice of good range and volume. Her lower notes are mezzo in quality, while in sustained song her lyric efforts are best. She has been well schooled in the art of song; her management of breath and phrasing are excellent. Likewise, her diction is commendable. Richard Epstein was a sympathetic accompanist.

George Harris Sings Splendid Program

George Harris, Jr., tenor, gave an excellent and enjoyable recital here on the afternoon of December 6 in Steinert Hall. Unfortunately, his audience was not large, though uncommonly enthusiastic. Mr. Harris' work is well known here. He is essentially an intelligent singer; one senses his scholarship. His interpretations are eminently artistic and always emotionally sincere. His technic and diction are both excellent. Mr. Harris' accompanist was William Reddick, who did his part well.

The program presented at this recital was by all odds the best sung here this season, or in any other recent season. For this reason it is reproduced in full:

Recitative, "Quel langage accablant," and aria, "Unis de la plus tendre enfance," from "Iphigénie en Tauride" (Gluck); "J'ai un long voyage à faire," (French Folksong); "Angiolo delicato, fresco e bello," "Quando ti vidi a quel canto apparire," (Wolf-Ferrari); "Marine" (Lalo); "Gesegnet sei," "Hoffartig seid ihr," "O war' dein Haus durchsichtig wie ein Glas," "Du denkst mit einem Fischen mich zu fangen," (Hugo Wolf); "In Waldeseinsamkeit," "Wehe, so willst du mich wieder," (Brahms); "The Bitterness of Love" (Rummel); "The Light of the Moon," "Norah O'Neale," (County Derry); "Lilacs," "We Two Together," (Kernochan); "God took all from me" (in Russian), "She is lovely as the moon" (in Russian), "The open grave" (in Russian), "Memories" (in Russian), "Night and we alone" (in Russian), (Rachmaninoff).

Samuel Gardner Gives Interesting Recital

Samuel Gardner, violinist, gave a recital on the afternoon of December 7 in Steinert Hall. His program was interesting and well arranged, including selections from Mozart, Vivaldi-Nachez, Bach, Rachmaninoff, Grainger, Kolar, Gardner, Hubay, Scott and Brahms. Emil Newman accompanied.

As a child, Mr. Gardner played here in private recitals, when his talent was quickly recognized. More recently he has been heard at the concerts of the Kneisel Quartet, in which he replaced Mr. Lett as second violinist, when the latter was in Europe. It was not surprising, therefore, that he should have attracted a good sized audience, including many who knew and admired his work.

Mr. Gardner's performances were excellent. He gave evidences of the sound training that he has received, displaying a well developed technic and facile execution. As an interpreter he is emotionally sincere and generally pleasing.

Raymond Havens at Gardiner, Me., and Branford, Conn.

"Mr. Havens' first notes stamped him as a true artist of whose work too much praise cannot be given." Thus commented the Daily Kennebec Journal, with reference to Raymond Havens' joint appearance with Grace Bonner Williams, soprano, in Gardiner, Me., December 6. The

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young pianist played selections from Chopin and Liszt, in both of whose music he excels. So favorable was the impression created that he was forced to respond with a double encore at the conclusion of his final group.

Two days previously, on December 4, Mr. Havens played the same program at a concert at Branford, Conn., where his success was on a par with that recounted above.

Cara Sapin Pleases Manchester Audience

When Cara Sapin, contralto, sang at the Manchester Institute of Arts and Sciences on November 28, as soloist at the autumn concert of the Institute orchestra, Rudolf Schiller, conductor, she scored another of her striking successes. The Leader, of that city, speaks of her work in this wise:

Her personality is a contributing factor in her performance, and she sings with an ease, grace and artistry which make her numbers of more than ordinary significance. Her opening selection was from the beautiful "Cavalleria Rusticana," and to the theme she imparted a lyric understanding which attained the highest proportions. Her two concluding numbers revealed additional possibilities of the voice, and "November" and "Awakening" were sung with a charm and artistic embellishment which lacked nothing in detail.

Mme. Sapin has been much in demand this season, and her work in both concert and oratorio has been remarkably successful. Among her impending engagements are the following: December 13, Lynn; December 15, Worcester; December 20, Weymouth; January 7, Boston; January 16, Winchester; January 23, New Britain; February 4, Salem; February 5, Boston.

Successful Appearances of Martha Atwood Baker

To give in one day three concerts in three distinct cities is no inconsiderable record for the most seasoned singer. Such, however, was the accomplishment of Martha Atwood Baker, soprano, when she sang at a musicale in Wellesley on the morning of November 24, at a concert in Beverly in the afternoon and at a recital in Arlington in the evening. As may be deduced from this, Mrs. Baker is experiencing a remarkably busy season. Her November and December appearances have been numerous and successful. In addition, she has pending many important engagements, among which, in January, are appearances as soloist with the Russian and MacDowell Clubs and at the special Longy concert in Jordan Hall.

Mrs. Baker's most recent audition here was on the evening of December 8 in a recital program at the Hotel Samoset, in which she was assisted by the Whittemore Trio. Her selections included groups of songs by local and French composers.

Gladys Lott and Paul Schwerley Appear Jointly

Gladys Lott gave one of her interesting recitals of songs and sketches from child life on the afternoon of December 4 in Steinert Hall. Appearing with her was Paul Schwerley, a member of the Boston Symphony Orchestra, who played his own compositions for the viola d'amore. Mr. Schwerley has specialized in this little used instrument, and his work, both as composer and performer, has been highly praised. His selections, which are descriptive in character, were played with consummate skill and beauty of tone. Marguerite Gilman accompanied him with the harp, which he prefers to piano or organ.

Violinist and Contralto Give Fine Concert

Irma Seydel, violinist, and Jeska Swartz-Morse, contralto, gave a joint concert of unusual interest on the evening of December 6 at Jacob Sleeper Hall, Boston University. Mary Pumphrey accompanied both artists with musicianly discretion. The audience was of good size and notably enthusiastic.

Miss Seydel's ability as a violinist is well known and widely recognized. Her intonation is pure, her technique of the highest order and her interpretations remarkably sympathetic. Saint-Saens' difficult concerto in B minor, a work requiring unusual virtuosity, was splendidly performed. Other outstanding numbers were Schubert's beautiful "Ave Maria" and Sarasate's "Gypsy Airs."

Mme. Morse sang with authority and intelligence, her selections including an aria from "Samson and Delilah" and shorter pieces in English and German. Her voice is full, rich and of even quality throughout an unusual range. Her phrasing is artistic; her enunciation distinct. To these gifts she added the charm of personality and a winning stage manner.

This was the first concert of the course directed by Frank Stanley Tower. The second is announced for January 10.

Laura Littlefield Has Many Important Engagements

Laura Littlefield who is one of the most gifted and successful sopranos of New England, sang in Danvers on November 28 as soloist with the Webster-Brooks Trio. Her selections included an aria by Mozart, with violin obligato, and songs by Hook, Lie, Delius and Del Riego.

Mrs. Littlefield has many important engagements this season. Next week she will sing in Symphony Hall at the annual performance of "The Messiah" by the Handel and Haydn Society, Emil Mollenhauer, conductor. Yesterday she was scheduled to appear as soloist with the MacDowell Club. In February she is engaged for a special concert to be given by Georges Longy in Jordan Hall. She will also participate that month in the opening concert of the new Boston Musical Union, George Sawyer Dunham, conductor. In April she will be heard as soloist at the final concert of the Apollo Club of Boston. In addition to these engagements, which are the best in the gift of Boston, Mrs. Littlefield has numerous concert and oratorio bookings throughout New England. All in all her season will be remarkably successful.

Brilliant Concert by Scotney and White

Evelyn Scotney, coloratura soprano, and Howard White, bass, made their first appearance in Boston this season on the evening of December 7 at the second concert of the Tremont Temple Course. As is always the case when these popular artists perform, the audience was limited only by the capacity of the hall, while the enthusiasm was without recognizable limits. It was a wonderful pleasure to hear again the exquisite singing of Mme. Scotney. Her voice is a brilliant coloratura, flexible, pure and beautiful. Her trills and runs are birdlike in their perfection, while her middle voice is full and agreeable. Among her selec-

tions most enjoyed were "Caro Nome," from "Rigoletto," and Stuart Mason's "Berceuse a Phillis," which was written especially for and dedicated to her. Mr. White is always an admirable singer. His voice is a full, resonant bass which he uses with excellent effect.

Albert Stoessel Gives Two Interesting Concerts

Albert Stoessel, who is recognized as one of America's most promising violinists, left last week for the West, where he is booked for recitals in St. Louis, Mo., Alton, Ill., and Columbus, Ohio. Prior to leaving, Mr. Stoessel gave two extremely successful concerts on December 3 and 4, respectively, at the Boston Art Club and the Middlesex Women's Club, in both of which he was assisted by his sister, Edna Stoessel, pianist. His program in each instance included selections from Paganini, Bach, Mendelssohn, Sarasate and Albeniz, as well as several of his own compositions and transcriptions.

Evelina Parnell Scores Memorable Success

When Evelina Parnell, the gifted and popular Boston soprano, sang a program of operatic arias and songs at her concert on December 6 in Lawrence, she scored a great and memorable success. An enthusiastic report of her work appeared in the Lawrence Daily Eagle, from which the following is abstracted:

Not since the appearance here of Mme. Schumann-Heink several years ago have we been given a musical entertainment of so high an order as that of last evening. Those who were fortunate enough to attend will, if their musical taste has any discriminating qualities, cherish the memory of the Evelina Parnell concert. The program was one to conjure with, embracing selections as diversified and appropriate as could be wished for by the most capacious of veteran concertgoers. . . . Her (Miss Parnell's) voice is one of fine timbre, and it is under the most perfect control. Her attack, delivery and discretion in nuances are things to rhapsodize over. In lyric numbers, such as the selection from "La Boheme," her vocal style is closely akin to that of Lucrezia Bori, the gifted Spanish diva; in coloratura numbers, her technique is brilliant and flawless, while her singing of folk songs is exquisite in its simplicity and opulent in its expressiveness.

First Concert of Russian Music

The first concert of Russian music, in the excellent course inaugurated by Nicola Oulukanoff, the Russian baritone, occurred in the well known artist's handsome studio in the Gainsboro Building on the afternoon of November 5. A feature of the program was Gliere's quartet in A, which was thrillingly played by the American String Quartet. Preceding and following this, groups of solos were interestingly sung by Edith Chapman Gould, the New York soprano. Her numbers included selections from Gretchaninoff, Moussorgsky, Dargomizky, Tchaikowsky and Rubinstein. Wells Weston accompanied. The audience was of good size and enthusiastic. At the close of the concert Russian tea was served in the anteroom.

Mr. Oulukanoff has announced the second concert of this series for the afternoon of January 2.

Constance Purdy, Soloist at Gideon Function

Constance Purdy, contralto, who has won wide recognition as an interpreter of Russian songs, sang selections from "Boris Godunoff," "Prince Igor" and "Sadko" at Henry Gideon's opera talk on December 9 in Steinert Hall. Miss Purdy gave much pleasure by her sympathetic interpretations. Her voice is a true contralto, warmly colored and resonant.

Prominent Boston Soloists at Lowell

Jeska Swartz-Morse, contralto, and Josef Malkin, cellist, assisted by Mary Pumphrey, accompanist, gave an interesting and successful concert in Colonial Hall, Lowell, on November 22. The program was well selected and superbly performed, both vocally and instrumentally. The audience was large and enthusiastic.

Schelling, Soloist at Symphony Concerts

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave its seventh pair of concerts in Symphony Hall on the afternoon and evening of December 8 and 9. The program was as follows: Symphony in D minor, Franck; piano concerto in A major, Liszt; "On the Steppes of Central Asia," Borodin; overture to "Euryanthe," Weber. Ernest Schelling was the soloist.

While the program presented no novelties, the various works are interesting and were ably performed. Mr. Schelling gave a brilliant rendition of Liszt's concerto, his playing throughout being intelligent and clean cut. The audience was enthusiastic.

Sousa and His Band Give Third Concert

John Philip Sousa and his band gave their third concert at the Boston Opera House, on the evening of December 3, before one of the largest audiences of the season. The program was of unusual interest, including Arthur Foote's suite, "Omar Khayyam," and selections from several well known operas and musical comedies. Diamond Donner, a young soprano formerly connected with the Boston Opera Company, sang the mad scene from "Lucia," with flute obligato. Her voice might be termed a lyric-coloratura; it is clear, brilliant and admirably controlled. There were other instrumental and vocal soloists, who pleased.

American Music Society Concert

The American Music Society gave the first of its composers' recitals on the evening of December 6, at the Harvard Musical Association. A program of vocal and instrumental music by Alicia K. van Buren was excellently rendered by Katherine Ricker, contralto; Arthur MacDonald, tenor, and the Belcher String Quartet.

Sonata Recital by Local Artists of Note

Edith Thompson, pianist, and Julius Theodorowicz, violinist, gave a sonata recital on the evening of December 4, in Steinert Hall. The program began with Lekeu's youthful sonata and closed with Beethoven's "Kreutzer" sonata. Between these two larger works, Miss Thompson interpolated a group by Chopin, in whose music she excels, and Mr. Theodorowicz, a "Havanaise" of Saint-Saens. Both artists are well and favorably known. Miss Thompson's technique is clean cut; her execution vigorous, often brilliant; her tone agreeable. Mr. Theodorowicz, who is a

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member of the Boston Symphony Orchestra, is a thorough and a pleasurable musician.

Witek-Malkin Trio Give Splendid Concert

The Witek-Malkin Trio, which consists of Vita Witek, pianist; Anton Witek, violinist, and Josef Malkin, cellist, all eminent musicians, gave a splendid concert on the evening of December 6, in Jordan Hall, before a very large and enthusiastic audience. The program included three works: Trio in B flat major, Schubert; sonata in E minor for violin and piano, Reger; trio in A minor, Tchaikowsky. Reger's sonata was played here for the first time. It is an elaborate and rather long drawn out work, though containing many beautiful pages. Mr. and Mrs. Witek performed it admirably.

Ethel Leginska Gives Recital of Chopin Music

When Ethel Leginska first played here this season, her program was selected from the three B's. On the afternoon of December 6, she was heard again in Jordan Hall, this time in the music of Chopin. While frequently unconventional in her interpretations, Mme. Leginska is never less than interesting. She has a fine tone, brilliant technique, and unusual power. Her audience was most appreciative.

Julia Culp Sings at Symphony Hall

Julia Culp sang to a large and appreciative audience at her recital on the afternoon of December 4, in Symphony Hall.

Ossip Gabrilowitsch in Second Recital

Ossip Gabrilowitsch gave his second recital this season, on December 1, in Jordan Hall.

Notes

Constance Purdy, contralto, is assisting at the Russian booth of the Allied Bazaar, now in progress here.

Anne Hathaway Gulick, pianist; Emma Reed Mitchell, soprano; Katherine Kemp Stillings, violinist, and Ray Kilmer, harpist, contributed an enjoyable program at the second concert of the Chromatic Club, December 5, at The Tuileries.

Those participating in the annual Elks' memorial concert on December 3 were as follows: Orpheum Theatre Orchestra, Beethoven Quartet, Harriet Shaw Trio, Lucy Marsh, soprano; Bernard Ferguson, baritone; Antonio Guarino, tenor; Louis Besserer, violin; Arthur Aldridge, tenor; Herbert Clarke, cornet, and George Warner, organ.

Richard Keys Biggs, of Brooklyn, N. Y., a member of the American Guild of Organists, gave an interesting and excellent organ recital, on December 3, at the Harvard Club of Boston. Notable on his program was Piatti's sonata in G minor, which was given a splendid performance. There was a large and attentive audience.

An excellent performance of Joseph Barnby's "Rebekah" was given on the afternoon of November 24, at the Eliot Church, Newton, Everett E. Truette, organist and choir-master. The soloists were Josephine Knight, soprano; Adelaide Griggs-Bowmer, contralto; J. Garfield Stone, tenor, and Frederick Cutts, bass, all of whom are well known locally.

The Music Lovers' Club of Boston gave the second concert of its sixth season on December 4, in Steinert Hall. This was "Founders' Day," commemorating its fifth anniversary. An excellent and appropriate program was rendered by Edith Rowena Noyes-Greene and assisting artists.

V. H. STRICKLAND.

Marie Morrissey's Work in "The Messiah" Praised by Four Cities

Marie Morrissey has become widely known as an oratorio singer of the first rank. As the contralto soloist in Handel's "The Messiah," her work has been especially commended, not only in New York but in other cities as well. The opinion of the Pittsburgh press is embodied in the words of the Dispatch of that city, "Her voice is full-bodied, richly resonant, amply colored, and of the pure contralto quality. Her solos were beautifully sung and special mention must be made of Miss Morrissey's remarkable enunciation." From Providence, where Miss Morrissey sang in "The Messiah" under the direction of Dr. Jules Jordan, comes the comment of the Providence Journal, "Miss Morrissey, who has a rich contralto voice and clear enunciation, sang with the intelligence that is the gift of a singer of oratorio." In the Springfield (Mass.) Morning Union Miss Morrissey is spoken of as a singer who "possesses all the characteristics of a letter-perfect oratorio singer." Another "The Messiah" appearance was in Poughkeepsie, in regard to which the Eagle News of that city declared that she brought "at all times, forceful, poetic and delicate feeling to her tones."

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Boguslawski, a Pianist of Fine Musical Taste

A sample of the opinion expressed by the New York press regarding the work of Moses Boguslawski at his recent recital in the metropolis is shown herewith in the appended comment from the Times:

MR. BOGUSLAWSKI'S RECITAL.

A KANSAS CITY PIANIST SHOWS ABILITY IN AEOLIAN HALL.
 Moses Boguslawski comes to join the vast throng of pianists in New York, from Kansas City, a town not hitherto prolific in the production of pianists. He gave a recital in Aeolian Hall yesterday afternoon in which he rose considerably above the level maintained by most young pianists who appear unheralded by fame. His equipment includes a fine musical taste and a feeling for the less obvious significance of the music he undertakes, a delicately colored and expressive tone, and an accurate and well developed technique. He is hardly to be blamed for presenting Busoni's transcription of Bach's organ prelude and fugue in D major as a piece of pianoforte technique and dwelling upon the pianistic effects to be found in it, rather than upon its essential quality as an organ composition; for Busoni did all he could to make a pianoforte piece out of it. It is more to the point that he played rhythmically and clearly and with a realizing sense of its formal proportions.
 He was still more successful in Brahms' variations on a theme of Paganini's, in which he showed how much more they are than a set of difficult technical problems. They may easily be reduced to that plane; but an artistic point of view finds them full of poetical and charmingly musical effects of great variety. Of these Mr. Boguslawski found many. It was a considerable undertaking and denoted commendable zeal to present the whole of Liszt's Swiss "Année de Pélerinage," nine numbers. Mr. Boguslawski closed with a group of pieces by Chopin. He was appreciatively listened to.

Mrs. Catherwood Resigns

Jane Catherwood, for several years the representative of the MUSICAL COURIER in Los Angeles, has been compelled to resign her position, owing to the stress of her own professional work, which in the future will occupy all her time to the exclusion of outside interests. Mrs. Catherwood is a singer and teacher who has met with pronounced success in both those capacities, and at the present time she is



JANE CATHERWOOD, OF LOS ANGELES, WITH LEO (right) AND MICHEL CHERNIAVSKY.

at the head of a large class of pupils. In the picture which accompanies this paragraph, Mrs. Catherwood is seen seated between two of the Cherniavsky brothers, members of the famous trio which recently won such striking triumphs in Los Angeles and other California cities.

Mrs. M. T. Doolittle Gives Delightful Musicales

Many guests and members of the Oberlin Music Club welcomed the Toledo soprano, Mrs. Albro Blodgett, as guest of honor Tuesday evening, December 5, at the studio of Maude Tucker Doolittle, 606 West 116th street, New York. Mrs. Blodgett sang a varied program including Handel's "Ariette," "Komme doch" by Thuille, "Waldeinsamkeit," Max Reger, and songs by Schumann, Tschai-kowsky, Horsman, Wagner, Debussy and others. Mrs. Blodgett charmed the audience with her beautiful voice and artistic interpretation. She was particularly successful in Wagner's "Dich Theure Halle," and in Horsman's "Bird of the Wilderness."

The pianist of the evening was Molly Margolies, a member of the club who will give a recital in Philadelphia next month. She played as opening numbers the difficult Bach-Busoni "Chaconne" and Busoni "Introduction and Caprice" on a theme by Paganini. She was obliged to respond with an encore, playing a Liszt "Canzonetta." Mrs. Warren Laskey was a most sympathetic accompanist.

Mary Kaestner in St. Louis

The popular dramatic soprano of the San Carlo Opera Company, Mary Kaestner, made an emphatic impression in St. Louis recently, when she easily figured as the most interesting artist of Signor Gallo's excellent organization. Richard Spamer wrote in the Globe-Democrat that Miss Kaestner's advancement in art has been surprising, chiefly because of her lack of hackneyed methods and her smooth, satisfying singing. Homer Moore, in the Republic, praises Miss Kaestner as Aida, and after commenting upon her picturesque appearance speaks of her emotion, enthusiasm, flexible and exquisite voice, high tones and pianissimos. The Times alludes to the "thrilling" effect of the Kaestner vocalism.

Mlle. Lourena, Concert Singer

Marie Lourena, mezzo-soprano, although among the beginners in the New York concert field, finds herself filling many public and private engagements—one new engagement at least being the rule as a result of an ap-

pearance. This is hardly to be wondered at, for Mlle. Lourena has the requisites for delightful vocal entertainment—a lovely voice, full, vibrant, clear and at the same time sympathetic, pliant and of wide range. Her interpretations of song, however, are based on more than mere vocal equipment, she is a musician through and through, being a pianist, organist and one who understands the theory of music.

Of Spanish-French descent, it goes without saying that her singing carries with it plenty of temperament. She is vivacious and has a very attractive personality, one full of the joy of living. One of her pet diversions is reading, worth while reading, psychology interesting her particularly. She finds plenty of recreation and opportunity for relaxing from the strenuousness of her New York life, at her Connecticut bungalow.

Aside from her concert engagements, she has a large class of vocal pupils and is found teaching three days each week at her New York studio, 150 West 104th street.

Mabel Riegelman Wins Praise Anew

On tour with the Boston-National Grand Opera Company, Mabel Riegelman has won new laurels for her work. In Cleveland it was said of her that should she ever lose her voice, her acting would be sufficient to assure her a position in the cast of almost any first class drama. Miss Riegelman's voice this season has taken on a new warmth and color and her tones at all times come clear and limpid. Following are some of her newspaper comments:

Her voice seems bigger and richer than ever.—Philadelphia Evening Star, November 16, 1916.

Mabel Riegelman, the Musetta, threatened to steal the honors away from the rest of the cast, when she had her big moment in the waltz song.—Brooklyn Standard Union, November 11, 1916.

7,000 HEAR CADMAN AND TSIANINA

Vast Kansas City Convention Hall Audience Lionizes Composer and Interpreter

On December 3 Charles Wakefield Cadman and Princess Tsianina Redfeather made an appearance at Convention Hall, Kansas City, before an audience of 7,000 persons at the "pop" series. The artists were acclaimed by the vast throng of listeners, and recalled again and again for bows and encores. A report of the concert says: "One of the distinctive features was the carrying quality of the Indian maid's voice, which could be heard in every corner of the huge hall."

Craft and Spiering, Soloists

At the first concert of the New York Liederkranz, season of 1916-17, the soloists were Marcella Craft, soprano, and Theodore Spiering, violinist. Miss Craft sang an aria from Wagner's "Die Feen," and the soprano solo in Schubert's "Die Allmacht," with male chorus and orchestra. Miss Craft was in excellent voice and won an enviable reception for herself. With the competent assistance of Walter Golde at the piano, she also sang a group of German Lieder.

Theodore Spiering played the Bruch concerto with orchestra, performing this standard number with all that beautiful musical and technical finish and perfection for which his work has long been known, and contributed a group of short pieces to the program.

Paul Althouse, "An Ideal Concert Singer"

"A robust organ that commands response," said the Washington Times of Paul Althouse's voice when that sterling artist appeared in the capital city recently, in joint recital with Ethel Leginska. "Paul Althouse is an ideal concert singer," remarked the Washington Post. "His voice is one of great range and power; his style is distinctive, characterized by great beauty of tone, smooth and absolutely true, and in a widely varying program from opera to ballad, he gave to all the numbers their full vocal and artistic value." The Washington Star declared that the songs "were magnificently sung," and the Herald added its quota of praise thus: "His voice has power, ease of emission and is of excellent timbre. A group of songs in English was most enthusiastically received."

C. C. Washburn's Versatility

Charles C. Washburn, of Nashville, Tenn., is one of the leading music critics of America, and to read his reviews is to commune with a mind well fortified in knowledge, poise, and taste. The Washburn literary style is lucid and graceful and the judgments of that critic are not only fair but also correct. In addition to his gifts as a writer, Mr. Washburn also possesses a singing voice and an interpretative art which keep him busy filling many concert engagements when he is not occupied as an instructor at the Ward-Belmont School in Nashville.

Scranton Club Engages Tenor From Esperanza Garrigue Studios

The Treble Clef Music Club, of Scranton, Pa., recently sent to the New York studios of Esperanza Garrigue for a tenor soloist for its next concert. Enrico Alessandro, lyric tenor, was engaged at Mme. Garrigue's suggestion.

Barrientos Starts for America

Maria Barrientos, the celebrated Spanish coloratura soprano, is planning to return from Buenos Aires, where she has been singing during the past summer, by way of Havana. The celebrated diva expects to arrive in Havana December 17 and will take a steamer from there immediately for the United States, arriving here on about the first of the new year.

Plans of Boston-National Grand Opera Company

(Continued from page 5.)

year—particularly after January 1, 1916—I felt that a repertoire including "Andrea Chenier," "Iris," and such novelties, should be provided. As I have before stated, the chief aim of the Boston-National Company is to take opera of the first quality regularly year after year to as many communities as will support such opera. This, according to my standard, necessitated new works with new productions, all given after the manner of the first grand opera organization of the world.

I wish it were possible to record that the recent weeks of opera met with the same measure of financial success which we attained artistically. To speak frankly, the early part of the tour was very largely a repetition of the early part of the first tour of this organization one year ago. We had numerically satisfactory audiences in some cities, but the average was not sufficient to pay expenses. In the face of this lack of patronage, however, the Boston-National Grand Opera Company will fulfill its engagement with the organization practically intact, including Tamaki Miura, Maggie Teyte, Luisa Villani, Maria Gay, Bianca Saroya, Mabel Riegelman, Elvira Leveroni, Maria Winietskaja, Dorothy Follis, Francesca Peralta, Kathryn Lee, Giovanni Zenatello, Riccardo Martin, Giuseppe Gaudenzi, George Baklanoff, Jose Mardones, Virgilio Lazzari, Romeo Roscacci, Tovia Kittay, Paolo Ananiam, Giorgio Puliti, Thomas Chalmers, Vincente Ballester, Maestros Moranzoni, Schmid, and Guerrieri and others.

In one respect, however, the Boston-National, for the remainder of its 1916-17 tour, will not undertake to give new operas, or operas which as novelties are virtually new, in any city which does not insist upon such operas by subscribing liberally to seats some time in advance of the date of performance. "Iris," and probably "Andrea Chenier," will be taken on tour, beginning Christmas Day, but the operas that will form the mainstay of the repertoire will be "Tosca," "Faust," "Madam Butterfly," "Hänsel und Gretel," and others with which the public is more or less familiar.

I have never had a greater faith in the operatic future of America than I have at this minute, and I am convinced that the patronage which the Boston-National will receive during the remaining weeks of its tour will closely approach, if it does not equal, that extended this organization a year ago. This, unquestionably, is the test year. What is accomplished this season, both artistically and financially, will determine the future of grand opera in this country for the next ten years as supplied by such an organization as the Boston-National Company, and I don't think that I have under estimated the taste of the public at large for grand opera of the sort genuinely entitled to that term. The people have been fed for years on so-called grand opera, wherein orchestra, chorus principals, artistic heads and scenic and costume productions have not merited the name.

I do not say that the day for such opera is past, but I do contend that the people are now showing a desire for real grand opera given as the Boston-National Grand Opera Company gives it in sufficient measure to make such an organization permanent, providing each city will co-operate by raising the necessary guarantee fund to protect such an organization against undue loss.

The time for progressive communities of the United States to provide for one part of their civic betterment now confronts them. Many cities have already raised or pledged such funds. Others are now at work to such ends. Personally, I hope that the support given the Boston-National performances that are to come will be what they deserve. At all events, the company will do its share by giving the best opera of which it is capable.

MAX RABINOFF.

NEW PUBLICATIONS

Ditson Publishes New Koemmenich Edition of "St. Matthew Passion"

Bach's choral masterpiece, "The Passion According to St. Matthew," has had many editions since Mendelssohn discovered the neglected manuscript hidden under a century of accumulated dust. Editors and publishers in endless sequence seem to be bent on making up in the second century for the neglect of Bach's first century. The composer, unfortunately, cannot derive any benefit from the solid reputation his works have so tardily built for him, but the general musical public is more and more experiencing what Spencer calls "that unfolding of the musical faculty," which means that Bach is bound to have the same reputation with the masses he now has with the classes. And the lover of Bach's music must welcome the new edition of the "St. Matthew Passion," recently published by the Oliver Ditson Company, edited by Louis Koemmenich, a musician of long experience in choral work. Presumably this new issue of the work is for a production by the Oratorio Society of New York, under the direction of Louis Koemmenich, when the conductor-editor will have a chance to demonstrate the practical results of his studies and experience of Bach. The new edition is without the German text of the original and has a translation by John S. Dwight with a few phrases from the English version by Dr. Troutbeck. The piano accompaniments are by Julius Stern and Robert Franz. The engraving, printing, paper, and general appearance of the new Ditson edition are of the very finest, and the volume, which is of the usual octavo size, has 262 pages. For practical purposes and in order to shorten the very lengthy work to reasonable dimensions for concert performance, Louis Koemmenich has indicated a number of places where the music may be cut with the least possible injury to the score and the story.

Boosey Issues Hebridean Songs

"Twelve Selected Songs of the Hebrides," collected, edited, translated, and arranged for voice and piano, by ited, translated, and arranged for voice and piano, (Boosey & Co. \$1.50.) Granville Bantock, the English composer and university professor writes: "This living record of song, preserved by oral tradition in lonely islands of the

Evelyn STARR

Brilliant Young
Nova Scotian
Violinist

CRITICS AGREE IN COMMENTS OF HER NEW YORK RECITAL DEC. 4th

N. Y. TIMES, Dec. 5.

EVELYN STARR'S VIOLIN RECITAL.

Evelyn Starr, a violinist from Canada, who has already given several recitals in New York, reappeared yesterday afternoon. The most important numbers of her program were Beethoven's sonata for piano-forte and violin in C minor and Nardini's concerto in E minor, of course accompanied by the pianoforte. She played also two groups of smaller pieces. Good tone, correct intonation, finish of technique, nice taste, and a proper understanding of what she undertook made her playing agreeable and enjoyable. Richard Epstein contributed to the enjoyment by his accompaniment.

N. Y. TRIBUNE, Dec. 5.

MISS STARR HEARD AGAIN.

YOUNG VIOLINIST WARMLY GREETED BY COMEDY THEATRE AUDIENCE.

Evelyn Starr, a young violinist, who has been heard several times in New York, gave a recital yesterday afternoon at the Comedy Theatre. Miss Starr is an artist of considerable capabilities. Her tone was warm, and her intonation, except once or twice in the more rapid passages, true. Her playing of the Beethoven sonata in C minor, which she gave with Mr. Epstein, and in her shorter pieces, such as the air of Goldmark, was excellent whenever the music called for legato. Here she possessed poise and distinction. She was greeted warmly by an audience which might have been larger, and in view of Miss Starr's abilities probably would have been in any normal musical year.

N. Y. SUN, Dec. 5.

MISS STARR'S CONCERT.

CANADIAN VIOLINIST SHOWS GAIN IN EXPRESSIVE POWER.

Evelyn Starr, Canadian violinist, who had been heard here several times before, gave a recital yesterday afternoon in the Comedy Theatre. She had the assistance of Richard Epstein, pianist.

The program began with a performance of Beethoven's C minor sonata for violin and piano. Both artists showed proper style and feeling.

In some violin solos Miss Starr showed, as she had in the sonata, that her style is gaining in breadth and depth. This feature, together with the possession of a tone naturally rich and an enviable technique, gives much promise for her future.

EVENING WORLD, Dec. 5.

Evelyn Starr gave a violin recital at the Comedy Theatre yesterday afternoon. The little American lady, garbed very much after the style of Ethel Leginska, the English pianist, but with a shock of blonde instead of black hair, made a good impression. Her self-possession and assurance equal Mischa Elman's. Her technique is sufficient, her tone is good, and her understanding is full of promise.

BROOKLYN DAILY

EAGLE, Dec. 5.

EVELYN STARR PLAYS.

Evelyn Starr's violin recital, yesterday afternoon, in the Comedy Theatre, Manhattan, had an able young interpreter in the girl, who was accompanied in a helpful manner

by Richard Epstein. Miss Starr disclosed good technique and sympathetic tone and interpreted Beethoven, first with sincerity in playing his Sonata in C minor. The Goldmark "Air" was played with considerable breadth, the lovely finale making a deep impression. Smaller pieces showed Miss Starr's ability in pizzicato. The "Serenade Napolitana," by Sgambatti; the Mozart-Press "Minuetto," Marchand-Press "Gavotte," and a delightful little number, "Les Petits Mousins," by Couperin-Press, increased her popularity with the audience. "Melodie," by Stojowski, Debussy's "Le Petit Berger" and "Scherzo Tarentelle," by Wieniawski, were other pieces in the program which gave to it individuality. The Nardini Concerto in E minor was classically presented.



Sketch of Evelyn Starr
by Paul Swan

Second New York Recital Jan. 3rd
Second Boston Recital in January

MANAGEMENT: HAENSEL & JONES, AEOLIAN HALL, N. Y.

Hebrides, in wild lands of mountain and moor, in the wrack and heather thatched heilings of fisher folk and herdsmen, has for all who will hear it with the inner spiritual imagination born of sympathy, a message most poignant, which touches the very life of learned and simple alike." These weirdly Celtic songs deserve a hearing on the recital programs of singers who wish to avoid the hackneyed popular ballads, as well as the hackneyed classics of the great masters. They have more rugged character than charm, however—more of the wild heather than the rose garden.

Sybil Vane Sings for Charity

Sybil Vane, the pocket prima donna of Covent Garden, was among the artists who appeared at the benefit given at the Hippodrome on Sunday evening, December 10, for the Home for Hebrew Babies.

The tiny singer received an ovation when she appeared on the stage, followed by Clara Novello Davies, who accompanied her most artistically. Her singing of "Ah fors' e lui" was beautiful and so much appreciated that she was obliged to render another number, "Un bel di" (Butterfly), before the audience would let her depart. Miss Vane's Aeolian Hall recital last season caused a stir in the concert field; the critics acclaiming her a phenomenal newcomer. Her abundant personality and charming stage presence immediately captured the hearts of her hearers. Miss Vane received several floral tributes.

Witherspoon Pupil Understudies Tilly Koenen

Elizabeth Bonner contralto, a pupil of Herbert Witherspoon, has been invited by Leopold Stokowski, conductor of the Philadelphia Orchestra, to understudy for Tilly Koenen, engaged to sing the contralto part in Gustav Mahler's "Das Lied von der Erde," to be given by the orchestra on December 15 and 16 in Philadelphia.

Lotos Club to Dine Kunwald

A dinner will be given by the Lotos Club, New York, for Dr. Ernst Kunwald (conductor of the Cincinnati Orchestra) on Friday evening, December 15.

Russian Symphony for N. F. M. C.

The Russian Symphony Orchestra will give three concerts at the Biennial and Convention of the National Federation of Music Clubs, at Birmingham, Ala., next spring.

First Musical Reception of Season
at Griffith Studios

On Sunday afternoon, December 10, another of those delightful musicales attracted a large number of music lovers to the Yeatman Griffith studios, New York. As usual, there was an interesting program, given with all the finished art which characterizes the work of Griffith pupils. The sextet, "Noch ein Weichen, Marie bedenke es Dir" from Smetana's "Die Verkaufte Braut," was the opening number, introducing Etta Robertson, Lora Lulsdorff, Myrtle Stitt, F. Kurland, H. Thorpe and Dr. D. Sullivan. Miss Robertson then sang Schumann's "Abendlied," "Ruhe, meine Seele" (Strauss) and Hindach's "Frühling ist da," her work evoking the enthusiastic praise of those present. It is of interest to learn that Miss Robertson attracted the attention of Florence Macbeth, herself a product of the Griffith studios, and so sincere was Miss Macbeth in her admiration of Miss Robertson that she gave two benefit concerts in Minnesota to enable her to come to New York to study with Miss Macbeth's teacher. Miss Robertson's voice is a dramatic soprano of wide range, which already shows the evidence of the careful training she is receiving. Her second group consisted of "To Evening" (Kramer), "Morning Hymn" (Henschel), "Twilight" (Rummel), "Wind Song" (Rogers) and "My Love is a Muleteer" (Francisco di Nogeno). This last had to be repeated three times before her audience was willing to let her go. Miss Robertson was also one of the quintet which gave the scene from Wagner's "Rienzi," the other members being Dolli Hawitt, Lora Lulsdorff, Myrtle Stitt and Brenda Stock. The ensemble numbers were particularly well balanced and were a credit to Theodore Stier who conducted.

Aborns Close in New York

The Aborn Opera Company closed its New York engagement with Saturday evening's performance of last week. Evidently the public response was not satisfactory to the Aborn Brothers, who originally planned a ten weeks season and would have continued through the whole winter had the support been encouraging. The organization which has been appearing at the Park Theatre will make a tour of twelve weeks, returning to New York for a spring season in April.

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THE MUSICAL COURIER EXTRA

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Devoted to the interests of the Piano Trade.

How tawdry, musty and old fashioned most of
the Liszt symphonic poems sound nowadays. Their
only interest to the musician is as a study in the
development of orchestration.

Walter Damrosch's many friends will be glad to
know that he quickly recovered from the sudden in-
disposition that attacked him last week and is again
as well and busy as ever.

The recent Havana appearances of Rudolph Ganz
were so successful that the local manager, Francisco
Acosta, has asked the distinguished pianist to return
to Cuba for six recitals next season.

A series of Sunday night concerts on a large scale,
with the foremost artists, at one of the largest and
finest theatres in New York, is among the probabili-
ties for the season of 1917-18.

Through the generous endowment of H. C. Frick
a music department on a large scale is to be estab-
lished at Princeton University soon. Alexander
Russell, organist, will be at the head of the depart-
ment.

"They said they could not live on their salaries,"
is reported of the striking Chicago Opera choristers.
This is calculated to awake a strong fellow feeling
in many breasts—breasts without operatic circles as
well as within.

The Aborn season at the Park Theatre, New
York, ended Saturday evening of last week. The
Messrs. Aborn were disappointed in their hopes in
finding sufficient public to support opera in English
in Manhattan through the winter. They had pro-
vided a company with excellent principals, whose

efforts, however, were very much hampered by an
inadequate and unsatisfactory orchestra. In the
Bronx and Brooklyn and also on the road this com-
pany will undoubtedly meet with the same success
which fell to its lot last year.

Three of the world's great conductors, Nikisch,
Toscanini, and Bodanzky, are named Arthur, by a
strange coincidence. The name Arthur is Celtic in
origin and means "high," therefore its applicability
to the trio of eminent leaders must be obvious.

As usual, the music department of the New
York Tribune is nearly right. It says that the
late Hans Richter conducted the London Philhar-
monic concerts for many years. Hans Richter was
a conductor, it is true, but he was not at any time
the leader of the London Philharmonic.

Announcement comes from the Metropolitan Op-
era House that the New York premiere of "Fran-
cesca da Rimini," by D'Annunzio and Zandonai, will
be given Friday evening, December 22. Tito Ri-
cordi, of the Milan publishing firm, has made an
adaptation of the text for operatic purposes.

In Scribner's Magazine there is a short story
called "The Husband of Madame," which tells a
tale of the earlier musical days in New York. All
those dwellers in the metropolis who remember the
famous vocal teacher, Mme. Murio-Celli, and her
husband, will recognize them in the two main char-
acters of the tale. It is by James Huneker, and
reveals all that pen virtuoso's power of analysis,
strength of characterization, mordant wit, and inti-
mate knowledge of our cosmopolitan island. Mr.
Huneker, the musical O. Henry, never has done a
better fictional humoresque (humoresque in the
Schumann sense) than this opus in Scribner's.

Through an oversight, the piece of music pub-
lished in the MUSICAL COURIER last week and al-
luded to as "Scottish Dance by Chopin; revised and
edited by Alberto Jonas," should have been accom-
panied by the information that it represented in real-
ity a concert transcription or paraphrase, done by
Mr. Jonas, who took two of the Chopin "ecossaises"
(pieces rarely played in public, as they are not suit-
able for concert purposes) and combined them most
adroitly and artistically into a practically new work,
of caliber, length and style sufficient to make it a
truly valuable contribution to fine piano literature.
The "Scottish Dance" is to be published shortly and
should be of interest to all seekers after novelties on
the keyboard.

"Every time we hear them," says the Pacific Coast
Musical Review of December 2, 1916, "Schumann-
Heink and her art grow younger. She retains title
as the world's greatest singer. If you wish to hear
singing in its purest, its highest and its most appeal-
ing form, you must hear Schumann-Heink. It is
consummate knowledge of the art of song. Her
vocal mastery was a revelation." Most of the sing-
ers who come before the public at the present day
do not possess this knowledge to such an extent.
They do not seem to take the time nor the study to
acquire this knowledge in addition to any genius or
talent they may already possess. Their main desire
seems to be to earn money as quickly as possible.
Knowledge and experience do not seem to appeal to
them at all. And so artists of the class headed by
Schumann-Heink are exceedingly scarce today.

It appears that Bruckner's music is much more
difficult to play than anyone had supposed, other-
wise such a very old chamber music organization
as the Kneisel Quartet would have had no trouble
with Bruckner's quintet, which they played here
last week. The performance was referred to by
the American as "disappointingly inadequate." The
same paper says that the Kneisel Quartet "skimmed
over the surface of the music." The Evening
World complains that Bruckner received a "drv
reading." In the Mail we read that the Kneisel
players were "out of tune" and produced discords
not in the composition. "When Mr. Kneisel and
his associates play it again," begs the Globe, "we
have reason to expect of them rather more than
they gave last evening in the way of expressiveness,
beauty of tone, and technical finish." According to
the Post, "the Kneisel Quartet was not at its best

in the Bruckner number." Bruckner, after all, is
not then the simple fellow everyone had supposed
him to be.

The Cincinnati Orchestra returned home last
week from the most successful tour it ever has
made. In four cities out of five it not only played
to sold-out houses, but also to houses with every bit
of available space crowded with chairs and scores of
people standing. This was the case in Cleveland,
Columbus, Marion and Greenville. Practically the
same condition prevailed in Canton. The orchestra
there played in an immense auditorium seating 4,000
people, and it was filled. Everywhere the enthusi-
asm was remarkable. The organization has three
more important tours this Winter, one of them em-
bracing appearances in New York, Boston, etc.

Whatever may have been the shortcomings of the
Interstate Opera Company, in at least one respect
it showed American opera goes something new and
highly desirable—truly modern and effective scenery.
Such sets as Mr. Urban provided for "Tristan" and
"The Pearl Fishers" have never been shown in op-
era in this country. We suggest to Mr. Gatti-
Casazza the desirability of securing those two sets
for the Metropolitan Opera. "Tristan" as shown
at the Metropolitan is not as bad as it might be,
though far from modern standards, but the Metro-
politan "Pearl Fishers," as already remarked in these
columns, belongs to the early Victorian age in scen-
ery and costuming.

Those who heard Charles Wakefield Cadman and
Princess Tsianina Redfeather at Aeolian Hall, New
York, last October and in many other parts of the
United States this season, will be interested to read
on another page that the artist pair appeared before
an audience of 7,000 recently at Convention Hall,
Kansas City. That adjustable auditorium, when
fully opened, is larger than Madison Square Gar-
den in New York. It is a tribute to the voice and
knowledge of the Indian girl to know that her
singing of Cadman songs "carried to the furthest
reaches of the building, and she sang without forc-
ing, too." We wonder if the aboriginal voice has
a distinctive resonance that enables it to penetrate
so effectively?

That indestructible and successful organization,
the San Carlo Opera Company, goes on its way un-
troubled, charging \$2 for the best seat, touring
the country before large audiences, and winning
public applause and uniformly favorable press opin-
ions. Recently the St. Louis Times wrote editorially
of the San Carlo visits there, that they have been
in a large measure responsible for the growth of
operatic appreciation among the masses, and adds,
that the representations "sank deep into the cul-
tural soil." Fortune Gallo, the managing director,
is complimented by the Times upon his excellent
company, his business sagacity, and his independ-
ence and courage, and the same paper concludes:
"He has now crossed the 'great divide' of American
operatic uncertainty, and is well on the way to
world-wide eminence as a producer."

In the death of George C. Boldt, proprietor of
the Hotel Waldorf-Astoria, New York loses not
only one of its fine and highly useful citizens, but
also one of its few understanding music lovers
among men high in business and finance. Mr. Boldt
loved good music and knew how to judge it, and
his taste in that direction took practical form when
he organized for the Waldorf-Astoria the largest
hotel orchestra in the world, and engaged Joseph
Knecht to train it into symphonic calibre and main-
tain it at that degree. Mr. Knecht and his men
have been giving concerts which attracted large
audiences and received wide attention in the press.
Even more elaborate plans were in the making for
the organization, Mr. Boldt declaring publicly re-
cently at a dinner that he intended to make it possi-
ble financially for his orchestra to widen its activi-
ties by engaging more players and giving regular
subscription concerts, with possible occasional ap-
pearances outside of the Waldorf-Astoria. It is sad
to contemplate the death of this man, still so active
and ambitious, and it is to be hoped that his suc-
cessors in the management of the big enterprise
which he made so peculiarly his own, will not hesi-
tate to emulate his art sense and broad-mindedness
by continuing his solicitous care for the quality and
future of the Waldorf-Astoria orchestral music.

IN RE CIRCULATION

Those musical papers which give to prospective patrons wrong statements regarding their circulation in order to secure advertisements illegitimately should read the attached article by N. D. Cochran, editor of the *Day Book*, published in Chicago. At the present price of paper those musical papers would soon be out of business if they really had the circulation they claim they have. The only circulation the *MUSICAL COURIER* claims is that it reaches the musical world. Here is Mr. Cochran's article:

On January 1 the International Paper Company will put the price of white paper at the mill at $3\frac{1}{2}$ cents a pound. The freight rate to Chicago is about 15 cents per cwt., which would make the cost of 100 pounds of paper delivered in Chicago (not counting cartage) \$3.65. A 30-page copy of *The Daily News* weighs one-half a pound. If the *News* goes to the contract rate January 1, which I understand it will, the white paper in two copies will cost it 3.65 cents; in one copy, 1.875 cents; and the white paper in 1,000 copies will cost \$18.75. Now the wholesale price which the *News* gets from newsboys is 60 cents per 100, or \$6 per 1,000; so the loss on white paper alone will be \$12.75 per 1,000 copies. According to the published statement, the average daily circulation of the *News* for October was 432,640; and at \$12.75 loss per 1,000 the average daily loss on white paper alone after January 1 will be \$5,516.16, provided 30 pages is the average number daily. Counting 308 publication days a year for an evening paper with no Sunday issue, the annual loss on white paper, according to the above figures, would be \$1,698,977.28.

This does not take into account the cost of horses, wagons, auto trucks, drivers, circulators, bookkeepers, or any other circulation expense.

Now the annual profit of the *Daily News* is said to be close to a million dollars; and out of the advertisers must come not only all of the expense of publishing the paper and the million dollar profit, but also nearly a million and a half of loss on white paper when the price delivered in Chicago goes to 3.65 cents a pound.

These figures are interesting, as showing what the big increase in white paper cost to newspapers is doing to them—and, of course, it all comes finally out of the consumer.

SUCCESSFUL MUSIC

No mistake is more common than the belief that only musical rubbish becomes popular. The unsuccessful composer is forever hinting that his work is above the heads of his hearers, and that there is no use writing good music for a public that likes only the bad. As a matter of fact, however, the number of cheap and vulgar compositions that fail is vastly greater than the number of good ones which are not successful. If the complaining composer could see the mountain of musical rubbish which fails every year he would worry less about the molehill of well written good music which is neglected by the public. Musical compositions are like human beings in one respect, in that we like or dislike them irrespective of their mentality, education, or cleverness. Some works attract; others do not. It is all a matter of taste, which we are told, is not to be accounted for. The action of the old lady who is reported to have kissed her cow cannot be defended on the grounds of mental equality, similarity of culture, or early education. It was merely a matter of taste. The old lady might not have desired to kiss a horse or be on friendly terms with a hippopotamus. She might not have relished a lamb or a pig and have been supremely happy with a mud turtle. Who knows? And now for a parable.

The general public is like unto an old lady who had an exceeding love for the kine that dwelt with her. And, behold, she fell upon the neck of a certain cow that pleased her, and did kiss it. But the other animals of the field and beasts of burden pleased her not, and them she did not kiss, but abhorred them and would not suffer them to come nigh unto her. So, likewise, is the general musical public, which prefereth one composer before another and suffereth not certain other makers of music to earn their daily bread. Here endeth the parable.

We need not advertise any of the cheap and vulgar songs by mentioning them. But let us consider a few of the successful compositions that may be classified as good. Take, for instance, Gottschalk's "Pasquinade." That brilliant piano solo had a wide popularity, and it is by no means rubbish. And Scharwenka's "Polish Dance" in E flat minor—is that cheap and common stuff? How about Schumann's "Träumerei," Rubinstein's "Melody" in F, Mendelssohn's "Spring Song"? Did those composers have to write down to a supposed low level? MacDowell made a great success of his "Witch's Dance" without much sacrifice of

high art, did he not? And as for sentimental ballads—a class of work usually sneered at by the young composer—we find that the perfectly written, well constructed, harmonically distinguished "Good-bye" of Tosti was one of the most extraordinary successes of the nineteenth century. Among the sacred songs, or songs of a semi-religious character, Sullivan's "Lost Chord" is easily first. There are many to whom this song does not appeal. Yet who can find any blemishes of part writing, unity of style, emotional climaxes, or vocal effects in it? Sullivan did not write down to gain this success. Wagner's "Tannhäuser" overture is not rubbish. Some of us hear it too often to get any more pleasure out of it; but that is not because the work is bad. Tchaikowsky certainly did not attempt to tickle the ears of the groundlings when he wrote his pessimistic and gloomy "Pathetic" symphony. This work had its phenomenal success because it happened to appeal to the taste of the multitude, notwithstanding the fact that it is a serious symphony lasting more than an hour in performance.

Let us never forget that the foundation of all great art is persuasiveness. Leave that quality out and it matters not whether the song, the sonata or the symphony is written up or down. It will certainly fail.

MUSIC AND THE BALLET

There seems to be considerable diversity of opinion about the musical value of the ballet. Some persons like to dance; others do not. Some persons enjoy music so much that they object to the distraction of movements which appeal to the eye and disturb the attention of the mind to the appeal through the ear. The dancer does not care to dance without music; but the musician prefers his music without dancing. That is the whole case in a nutshell. The object of art is to give pleasure—so Herbert Spencer and others teach. If that is so, then there should be no objection to any form of art which gives the greatest satisfaction. Some persons are so constituted that they cannot get as much pleasure from the sound of music as they can get from watching a fantastically attired female twirl and gesticulate to the sound of music. What can be the objection to the ballet? It is not suggested that the ballet should take the place of symphony concerts and recitals. The ballet is an extra entertainment offered to those who like to take in their enjoyment partly through the eye and partly through the ear instead of entirely through the ear. The movement of the ballet serves the same end as the illustrations in a volume of poetry. The pictures in an edition of Milton's "L'Allegro ed Il Penseroso," for instance, supply to the eye what the poet meant for the imagination. A man devoid of imagination will miss the greater mental pictures of Milton to find delight in the limited pictures of the illustrator. Likewise the man who cannot soar in imagination with the spirit of the music will watch with satisfaction the more mundane evolutions of flesh and color. To us it seems absurd that any one should attempt to illustrate Beethoven, Chopin, or any other great composer by moving arms, torso, and legs, however gracefully. Shakespeare long ago told us how wasteful and ridiculous it is to smooth the ice, throw a perfume on the violet, gild refined gold, add a hue unto the rainbow. But if there are those who delight in what Homer calls the twinkling feet of the dancers, let them get all the pleasure they can from the ballet. They must not believe, however, that the ballet benefits music.

OPERA IN ENGLISH—IN ENGLAND

In a letter to a member of the *MUSICAL COURIER* staff, Robin H. Legge, London correspondent of the *MUSICAL COURIER*, writes "Beecham is really doing big things. He, for one thing, has created a fine audience—no mean achievement—his orchestra is quite first rate and he is doing what I imagine you will have one day to do, begin at the bottom if you are to have opera in the vernacular, and develop your prime donne from the chorus. Thus they all get routine. You seem as foolish as we in olden times—intensively cultivating the prima donna instead of letting her grow naturally. Isn't that so?"

This would seem to contain a suggestion of great interest to those who are promoting or may promote opera in English in this country.

R. I. P.

After a brief and—it must be admitted—not particularly glorious career, the Interstate Opera Company terminated an existence which began on one Monday and lasted only through the following one. One is reminded of the epitaph on an infant's grave stone in the old Marblehead burial ground:

"I was so soon done for,
I wonder what I was begun for."

The failure of this company is a matter of regret to all who are interested in the musical future of this country. It was a definite attempt to establish opera—that form of music which, perhaps, appeals most readily and most widely to the great mass of laymen—and it was planned on lines along which, it seems to us, the general introduction of opera into the secondary cities of the United States is eventually bound to come; viz., through companies which will serve and be supported by three or four cities within short railroad distance of one another.

The principal causes to which the non-success of the Interstate company must be attributed are:

- 1—Insufficient time of preparation.
- 2—Incompetent management.
- 3—Indifference of the public.

If preparations could have been begun in the spring instead, as they were, a bare three months in advance of the opening date, the chances for the success of the company would have been at least fifty per cent. higher. Anybody who has ever had any experience in the organization and management of grand opera easily realizes the practical impossibility of assembling, equipping and rehearsing in that length of time a company which is expected to provide opera of a high grade, to say nothing of undertaking the organization of the financial end—the raising of guarantees, subscriptions, and so forth—at the same time. This lack of appreciation of the time necessary is only one phase of the incompetency (there is no other word for it) displayed by the management. Credit is due the organizer for the superhuman efforts which actually within the short time resulted in the raising of a very substantial sum of money, in the organization of the company and the actual production of three or four operas; but this does not alter the fact that money was spent extravagantly in unnecessary directions; that contracts were made with some artists at ridiculous prices—prices higher than they ever have earned or expected to earn—and that various other equally fantastic things were done, due to the inexperience of the organizer in the operatic field. Capable men of experience in the field of operatic management are exceedingly rare on this side of the Atlantic and it was the inability of the promoter to obtain such men for the actual management of the company which had a great deal to do with its failure. Had the prime mover in the plan, Mrs. Butler, confined herself exclusively to managing the financial end—the fact that she was able to obtain over \$50,000 is considerable proof of her ability in this direction—and had she also been able to find a competent manager, a man with experience similar to that of Max Rabinoff or Fortune Gallo, for the actual organization and handling of the company, the tale might have been different. Even as it was, had there been anything like support on the part of the public of the four cities, Cleveland, Pittsburgh, Cincinnati and Detroit, the short six weeks' season, actually started, might have been carried through, certainly not with a profit, but at least with a small deficit, the elimination of which could readily have been arranged by one who had already secured so substantial a fund for the foundation of the company. But general public support was lacking, as it always has been and still is lacking in America for operatic enterprises on a large scale. The expenses of the Metropolitan Opera Company and of the Chicago Opera Association are not and never have been met by the general public. It is the guarantors who stand behind them. Not only is this true in America but in Europe as well, for there is no self supporting opera house of importance across the Atlantic. All opera enterprises there are backed in one way or another by some form of guarantee or subsidy, public or private.

At least the Interstate Opera Company must be given credit for having pointed out a new way, a way which still seems to us the most feasible yet proposed for the general establishment of permanent and satisfactory opera in this country. A similar scheme, in more experienced hands and with the co-operation of some altruistic capitalists who really wish to see the cause of music and art advanced in this country, will some day succeed.

THE LATE HANS RICHTER

Hans Richter, the young composer who burned all his works when he met Wagner, showed in that one act that he was no ordinary man. What he might have become had he continued in his early choice there is no means of knowing, but that Richter's judgment was sound is proved by the fact that he became not only the greatest Wagnerian conductor of the day, but one of the greatest of Beethoven and Brahms interpreters known to musical history. His fame was international, and probably will last as long as a purely interpretative artist's reputation can endure. He left no permanent work behind him, such as a composer or a poet leaves. His influence on the musical tastes of Europe for forty years or more, however, cannot be overestimated. A music student educated at the Richter symphony concerts carries about with him a standard of interpretation which causes him frequent disappointment when he hears other conductors' readings of the great orchestral works of the masters. His manner while conducting was unusually quiet, and he got the extremes of delicacy and force with the same undemonstrative ease. His judgment of his own powers, which caused him to abandon composition, remained with him to the end and he recognized that his hold on the orchestra was failing. He therefore laid down his baton several years before his death and refused all offers to conduct. His death has robbed the world of a great personality though the world of music can hardly be said to be the poorer for the passing of a conductor who had already put himself on the retired list. Hans Richter was born at Raab, Hungary, in April, 1843. In 1866 he made the first complete copy of Wagner's "Die Meistersinger" from the composer's scattered manuscripts. In 1871 he became conductor of the Royal Opera at Budapest. In 1875 he was appointed to the Court Opera at Berlin, and in 1876 he conducted the first of the Bayreuth Festival performances. He spent many years in Vienna, and then became head of the Hallé Orchestra in Manchester, England. His orchestral concerts were the most important feature of London's musical season for years, and his conducting of Wagner opera at Covent Garden always was an event. His last months were devoted to literary work, so it is reported, and his end came this week, December, 1916.

HUMOR IN MUSIC

Musical humorists?—who are they? Music is not the language of humor. Roses are not funny and there is nothing to laugh at in astronomy. Humor is founded on logic, and it is a well known fact that men who are devoid of logic are devoid of humor. Children are not humorists in the true sense of the word. They amuse us often by an artless departure from conventional form. In this sense only can music express humor. There is a musician in France today who is said to be a musical humorist. His name, we believe, is Satie. He omits bar lines and key signatures from his music—unconventional and inconvenient, but not necessarily humorous. He gives his pieces odd names, such as "The Drinking Song of a Dog." Well, the title is amusing, at any rate. But can the music be humorous?—witty? We doubt it. It may have unusual harmony; probably it has. But if unusual harmony was musical humor, then Bach and Handel would die laughing at Grieg's "Ballade." The unusual harmony of today is only the conventional practice of tomorrow. Mendelssohn imitates in a very idealized way the bray of a donkey in his "Midsummer Night's Dream" music. That is a good example of musical humor, as far as it goes. The fun is there only in so far as the music suggests a donkey to the hearer. He who never heard a donkey bray could find no humor in Mendelssohn's musical joke. In Haydn's "Creation" there are several musical phrases which seem appropriate to the words and which have, consequently, a mildly humorous effect. But without the text there would be no joke at all in the music. Music can easily depict gaiety and freedom from care. But humor and satire belong properly to literature and, to a certain extent, to painting and sculpture. Let the musician be thankful that music has a movement and a vitality which no other form of art can ever equal. Let him also cease to attempt humor in music. At best he can but make his art grotesque and unnatural. By no possible means can music express the wit of an-

cient Aristophanes, or of old Shakespeare, which wit is as natural today as it was in Athens two thousand four hundred years ago, and in London more than three centuries ago.

WHAT A CRITIC SHOULD BE

A few weeks ago we published a paragraph by William James in which the critic in general is castigated, otherwise sneered at. We fear no James in fighting armor, whether he be William, Jesse or Saint. This is what W. J. said:

"A sentimental layman would feel, and ought to feel, horrified, on being admitted into such critic's mind, to see how cold, how thin, how void of human significance, are the motives for favor or disfavor that there prevail. The capacity to make a nice spot on the wall will outweigh a picture's whole content; a foolish trick of words will preserve a poem; an utterly meaningless fitness of sequence in one musical composition sets at naught any amount of 'expressiveness' in another."

Of course this paragraph refers to a certain kind of critic, and without its context it may be wrongly interpreted. But, nevertheless, we must explain the critic's mind to the sentimental layman. First, let it be clearly stated that merely to find fault is not to criticize. The function of the critic is to discriminate, "to weigh and consider," as Bacon puts it. The critic is not supposed to go through a garden of perfect red roses and write a detailed description of each rose. But if by chance he found a blue rose or a black rose he might feel disposed to describe the novelty. If he gave a paragraph to the black rose a thousand red roses would complain that "the capacity to make a black spot on the bush will outweigh a garden's whole content." Of course it will. Does not Emerson say that fire is common in volcanos and ice is cheap in icebergs—or words to that effect? Twenty-five good pianists give recitals. They are all as much alike as the red roses in the garden. What on earth is the critic to say about them? But when a performer with a striking personality appears the critic notes him as he would note the blue or brown rose. Then the twenty-five regular, normal, similar, uniform, stereotyped, common and every day pianists complain about the cold, thin, unhuman motives of the critic's mind. They ask if their technic, tone, pedalling, phrasing, dynamics and all the other stock in trade of good pianists, are not as worthy of note as are those of the new pianist who got a paragraph all to himself. Certainly they are. But yet there is a difference. You twenty-five roses are red and exactly like the twenty-five million which preceded you. But this black rose is a new thing in the world.

William James, perchance, wrote literary works which seemed "expressive" to him. But Shelley, Poe, Tennyson and so on had a "foolish trick of words" which will preserve their poems for an indefinite time, because there is the personal touch in them, as well as the expressiveness which is not the exclusive property of those who have no foolish trick of words. Musical compositions are not devoid of expressiveness simply because they have a "meaningless fitness of sequence"—whatever that is. As a matter of fact, the critic is more liable to err on the side of sympathy for conventional expressiveness than for new tricks of harmony and strange sequences. The whole history of music proves that assertion.

DR. WILLIAM C. CARL

Although some music lovers might have conceived the idea that Dr. William C. Carl is devoting his entire time to pedagogic and church work, this is by no means the limit to the activities in which this energetic artist is engaged. He has achieved considerable renown in the concert field. Last summer he played on the great organ at San Diego with pronounced success, which has been duplicated in the several appearances he has made at Aeolian Hall already this season, and on a tour of New Jersey which he completed recently. On Monday morning of this week he played two chorals by Bach as the opening number on the program at the Bagby Morning Musicales given at the Waldorf-Astoria. Associated with him on this program were Frances Alda, Giovanni Martinelli and Beatrice Harrison. And on the following (Tuesday) evening, he played at the recital which Maud Morgan, the harpist, gave at Aeolian Hall. Dr. Carl also gave several recitals in connection with the bi-centennial week which the Old First Presbyterian Church celebrated last week.

The closing concert, on Sunday evening, December 10, drew a large audience to hear portions of "The Messiah" and the several solo numbers which Dr. Carl played.

MATZENAUER AND FAY AS STUDENTS

Mme. Matzenauer's recital in New York was another revelation of her versatility. Forty-eight hours later she appeared as Brünnhilde in "Walküre" with the Chicago Opera, creating a sensation. It is no longer important to know whether she is a soprano, mezzo or contralto; every one agrees that hers is one of those exceptional voices heard once in a generation, that her high tones (high B natural included) have now the same fullness, color and lusciousness as those of her middle and lower registers, and that her effortless delivery and smoothness of method are amazing.

Maude Fay's singing as Elsa in "Lohengrin" made a decidedly more favorable impression than when she appeared as Sieglinde at the close of last season. Much more is expected from her later on when she shall have finished her study of this vocal method, more natural and correct than the one she has been using during her several years of operatic experience in Germany.

And why is this? Because these ladies have realized that in order for an artist to maintain the standard demanded by the ever growing exactions of American audiences, he or she must study continually. And they did study seriously, under the guidance of Delia M. Valeri.

The case of Maude Fay is particularly interesting. Although the California soprano decided but a few weeks before her recent appearance in "Lohengrin" to go over anew her vocal training with Mme. Valeri, this time there was no cause for criticism regarding her middle and lower tones, which sounded round and full. Her mezza voce achievements were admirable and in her phrasing she offered examples of legato seldom heard in German performances.

After such results it is evident that Mme. Matzenauer's latest public statement that "it is impossible to conceive an adequate idea of the wonders that Mme. Valeri can perform in a voice until one decides to give her a chance" is only the thankful expression of the natural enthusiasm that comes from her personal experience and benefit.

ON RHYMING CARUSO

The question came up in the MUSICAL COURIER editorial rooms as to the difficulty of finding words to rhyme with the name Caruso. Clarence Lucas asserted that there are scores of such rhymes, and when dared to produce them he dashed off the attached in about four hours. It will be seen that it is a sort of double barreled, back action piece of poetizing, for it connects on both ends of the lines. Here is Mr. Lucas' masterwork:

In Naples, his birthplace, they call him Carooze, (so they tell us), instead of his right name, Caruso. Though trained a mechanic, his voice grew and grew so that neighbors remarked as a boy young Caruso, And said he would rise in the world. And he drew so Remarkably well with his pencil and threw so Much humor in all he designed, that a few so Called critics opined that the tenor Caruso Was born a buffoon and could only amuse social friends at the table. They said that the muse—Soberminded Melpomene—never could use so Plebeian a priest of Apollo, or choose so Light hearted a hero. They passed in review solo singing in general,—railed at Caruso; Then ate their own words and said meekly: "We knew so, We knew all along he was able to do so; Our eagle eyes soon saw which way the wind-blew." So Three cheers for Caruso! Caruso! Caruso! The tenor who sings and who will not abuse sotto voce, falsetto, or deign to misuse soporiferous sentiment. We grow diffuse. So adieu! with this rhyming carouse we are through. So Long! Farewell! Goodbye, you great tenor Caruso.

Whenever you see the death of a famous musical artist announced do not conclude that the art of music is dying. The young musicians are arriving regularly day by day. If they jumped to fame as rapidly as the old musicians pass out of sight you would see that there was no cause for worry. The birth of a certain baby somewhere may eventually mean more to the world than the death of the most famous musician of the day. When Michelangelo died in 1564 no one drew consolation from the fact that Shakespeare was born in the same year.

CHICAGO OPERATIC LEADERS CONTINUE TO THRILL BIG AUDITORIUM AUDIENCES

Only Performance of "Madame Butterfly"—"Tales of Hoffmann" at Popular Prices—Favorites Repeated

"Siegfried," December 3

The performance of the second music-drama of the Wagner trilogy was in many respects a worthy one as presented under the baton of Egon Pollak, the German conductor of the Chicago Opera Association. In the name part Francis MacLennan accomplished results that were of the high order always in evidence when this excellent tenor sings. That he understands the art of presenting the difficult Wagner music, MacLennan proves at each performance by his authoritative and artistic performances. His Siegfried is one that will long be remembered by those who were at the Auditorium last Sunday afternoon and evening.

Sharing with him in the success of the performance were Florence Easton, whose Brünnhilde was an exquisite piece of art, and Octave Dua as Mime. Mr. Dua's characterization and singing of that difficult role were skillful and admirable, winning for him success both undeniable and deserved. Whatever his role, Mr. Dua proves himself an actor of ability as well as the possessor of a fresh, pleasing tenor voice used with much skill. Mr. Beck's Alberich was satisfying. As the Wanderer, Clarence Whitehill sang well, albeit he showed slight traces of his recent illness. Cyrena van Gordon was the Erda.

Except for some unsteadiness in the brasses at times, the orchestra gave a performance that was highly satisfactory.

"Lucia," December 4

Mme. Galli-Curci has proved herself of tremendous box office value; upon each new appearance the vast Auditorium is filled to capacity. The esteem in which he is held in Chicago is but justified, as her presentations are in themselves rare treats and she has won for herself matchless favor. Monday evening the throng greeted her songs with deafening applause, which after the Mad Scene aria (repeated) grew even more vociferous with shouts of "bravo" and stamping of feet; for many minutes pandemonium reigned. Mme. Galli-Curci repeated her extraordinary interpretation of Donizetti's heroine of last week, eclipsing any Lucia heard in Chicago in many a season.

The same cast as last week was heard, singing the respective parts advantageously. Sturani, at the conductor's desk, gave an illuminating reading of the score.

"Andrea Chenier," December 5

On Tuesday evening the third and last performance of Giordano's "Andrea Chenier" was offered with the same singers heard on the previous occasions, each accomplishing highly gratifying results. Rosa Raisa repeated her former success as Madeleine, evoking salvos of applause by her excellent delineation of the role. She strengthened the favorable impression made at former appearances and is fast winning her way into the hearts of Chicago opera goers and music lovers.

General Director Campanini led. Nothing more need be said.

"Königskinder," December 6

A repetition of "Königskinder," with Geraldine Farrar and Francis MacLennan in the prominent parts, drew another large gathering to the Auditorium on Wednesday evening. They were supported by the same singers heard previously, and Pollak again conducted.

"Manon," December 7

Another triumph for Lucien Muratore was registered when on Thursday evening Massenet's "Manon" was given its second performance this season. Muratore's Des Grieux is a masterpiece of vocal and histrionic art. The cast of the first presentation appeared again on this occasion; Elizabeth Amsden was the Manon, Alfred Maguenat the Lescaut and Octave Dua, the Guillot.

Marcel Charlier conducted with his customary verve and precision.

"Madame Butterfly," December 8

The first and only performance of "Madame Butterfly" with Mme. Farrar in the title part was the schedule for Friday evening. Her portrayal of the Cio-Cio-San role was the best interpretation she has given Chicago opera goers this season, and Mme. Farrar gave an exceptional account of herself vocally as well as histrionically. A numerous assemblage which practically filled every Auditorium seat was on hand and profusely applauded Mme. Farrar.

It is unfortunate that the balance of the cast was weak. Tenor Nadal proved himself an inadequate Pinkerton, making one regret that the part was not given to George Hamlin, who has won much success in it, or to Francis MacLennan, who created the role in Berlin, with Mme. Farrar as Butterfly. Irene Pawloska was an excellent Suzuki. Mme. Farrar and Conductor Sturani shared chief honors of the evening. Under Sturani the orchestra gave a remarkably good reading of the score.

"Cavalleria Rusticana" and "Pagliacci," December 9 (Matinee)

In the repetition of "Cavalleria," Saturday afternoon, Rosa Raisa repeated her former remarkable delineation of the leading part, winning another ovation. She was surrounded by the same good cast which sang it at the first performance. Conductor Campanini gave a masterful reading to the score.

Muratore's Canio is a thrilling piece of art. He is the matinee idol and his success on Saturday was overwhelming. Evidence of the drawing power of this artist was the

sold out house that witnessed this performance. Florence Easton charmed anew with her lovely voice and delightful stage presence. She, too, shared in the success of the afternoon. Louis Kreidler was again a robust and well voiced Silvio.

Sturani was the conductor for "Pagliacci," and the orchestra gave a splendid account of itself under his direction.

"Tales of Hoffmann," December 9 (Evening)

"The Tales of Hoffmann" was offered at popular prices Saturday evening with an excellent cast. Charles Dalmores' delineation of Hoffmann has always been a source of pleasure and he sang and acted the part superbly. Mr. Dalmores is a student who always tries to improve and the results



ROSA RAISA,
As Aida.

obtained by this artist since the beginning of the season would show that he has not been idle during the summer months.

Florence Macbeth was a delightful Olympia—a role which she has practically made her own with this company and in which she won her former success. Marguerite Buckler as Giulietta gave unalloyed pleasure to the eye and the ear. Dora De Philippe disclosed her beautiful organ in the difficult role of Antonia to splendid advantage. Beck, Nicolay and Daddi were pillars of strength in their various roles and shared with their colleagues in making this performance memorable.

Marcel Charlier was at the conductor's desk and under his efficient baton the tuneful score was accorded a spirited reading.

JEANNETTE COX.

Two Philharmonic Concerts at Carnegie Hall

On Thursday evening, December 7, the New York Philharmonic Orchestra played the following program at Carnegie Hall, Joseph Stransky, conducting: Beethoven, Fourth symphony; Liszt, symphony poem, "Die Ideale"; Liszt, piano concerto in E flat major; Wagner, prelude "Die Liebestod" from "Tristan and Isolde."

This was one of those unfortunate "off" nights which fall occasionally to the lot of the best of orchestras and the most painstaking of conductors. Everybody seemed to be dull and apathetic. The reading of the Beethoven symphony, while mechanically correct on the technical side, was also mechanically correct on the musical side and nothing more. The Liszt symphonic poem, brilliantly played, added nothing but unnecessary length to the program. The bright spot of the evening was Teresa Carreño in the Liszt concerto. Mme. Carreño is the Sarah Bernhardt of the piano. She played this rather empty, but extremely brilliant, composition with tremendous fire and dash, astonishing technical perfection and a care and attention to interpretative niceties which almost seemed to make real music of it. She was greeted with tremendous applause on her appearance, and after she had finished the performance, which can be described only by the much misused word "brilliant," she was recalled time and time again; in fact, was the recipient of what is described by another much abused word, ovation. It

was a rewelcome to New York which must have indeed warmed her heart.

Saturday Evening, December 9

Frances Alda, soprano of the Metropolitan Opera Company, was the soloist at the Saturday evening concert, at Carnegie Hall. The program was devoted to works of Tchaikowsky and Grieg. For her numbers, Mme. Alda chose the familiar "Farewell" scene from the former's "Jeanne d'Arc," and a group of songs by the latter. Very dramatic indeed was her singing of the aria, the power of her voice and the force of her singing, resulting in many recalls. For her group, which consisted of "Margaretelein," "Erstes Begegnen" and "Lauf der Welt," Mme. Alda had the invaluable assistance of Frank La Forge at the piano. In these she was enabled to display another phase of her art with equal success, being recalled more than half a dozen times.

Tchaikowsky's fifth, in E minor was the symphony, and under Stransky's baton, this work was given a reading of exceptional beauty. Again and again, the conductor returned to the desk to acknowledge the applause, calling upon the men to share it with him. Two elegiac melodies, "Heart Wounds" and "The Last Spring," were the numbers representing Grieg. They are for string orchestra and their naive beauty served to show the excellent body of strings to advantage. The other orchestral number was the Tchaikowsky theme and variations for orchestra, which was the closing number of an unusually fine program. A very enthusiastic audience seemed loath to leave even after the final measures of the variations had died away.

I SEE THAT—

Cincinnati Symphony Orchestra will make its New York debut January 9.

New York Rubinstein Club is celebrating its thirtieth anniversary.

Walter Damrosch, ill at a Baltimore concert, has entirely recovered.

Hans Richter is dead.

An orchestra is being organized for Birmingham, England. The Boston-National Grand Opera Company resumes its tour Christmas night.

Russian Symphony engaged for N. F. M. C. convention in Birmingham, Ala.

Mahler's "Das Lied von der Erde," has its first American performance today.

Marcella Craft did final scene from "Salome," in Minneapolis.

Margery Stocking is surprised at "surprising" Leopold Godowsky.

The Cherniavskys had some exciting adventures in Africa. Edith Mason demonstrates that an American girl can advance as a member of the Metropolitan.

George Hamlin is singing a new song by Mrs. Beach.

Yeatman Griffith studio-musical has Etta Robertson as chief attraction.

Scribner's has interesting musical story in "The Husband of Madame."

Ganz's Cuban success results in six return engagements next season.

Orientalists want the San Carlo Opera Company.

Maud Allan will resume her interrupted tour after Christmas.

The Interstate Opera Company is no more.

The Paris favorite, Arthur Alexander, made his New York debut last week.

Thaddeus Rich conducted Philadelphia Orchestra when Stokowski was ill.

Strauss' "Alpine" is given its first Chicago hearing.

Songs by Hugo Wolf make up George Hamlin program.

Dr. Carl directs "Parsifal" at Old First's 200th anniversary.

John McCormack returns to New York, January 7.

Mary Garden's \$5,000 lingerie arouses Parisian indignation.

December 22 is the date set for the New York premiere of "Francesca da Rimini."

New York Oratorio Society repeats Bossi's "Joan of Arc."

Charlie Chaplin is hobnobbing with McCormack this week.

Russian Symphony Orchestra serenaded Sarah Bernhardt.

Jean de Reszke's namesake is gifted as a singer.

Mme. Schumann-Heink's philanthropies are many.

Annie Louise David believes in advertising.

Frida Bénéche is a designer and painter.

New York Lotos Club is to entertain Dr. Kunwald.

Ysaye is sailing on the St. Louis from Liverpool.

Charles Wakefield Cadman and Princess Tsianina attracts 7,000 persons in Kansas City.

Elena Gerhardt has selected Walter Golde for her accompanist.

Lucy Gates can converse with natives from Hawaii in their own tongue.

Jewish musicians gave a concert of Jewish music at Berkeley, Cal.

Columbia University Chorus gives two "Messiah" choruses which are seldom heard.

Clarence Lucas tells some more interesting tales, especially about Algernon Ashton.

H. R. F.

Friedberg and Kreisler Play

Carl Friedberg, the sterling and unusually musicianly pianist, allied himself with Fritz Kreisler last Sunday afternoon at Carnegie Hall, and the pair of players performed with admirable finish and artistic insight the Brahms G major sonata for piano and violin, and a group of classic numbers arranged and transcribed for the two instruments by Friedberg. They included an "Andante Cantabile," "Pan and Syrinx," by Montclair, an adagio in E flat by Mozart, a French gavotte in D minor, and a vivacious Rondo in D major by Mozart. The pieces were exquisite in workmanship and the audience applauded them warmly. Carl Lamson accompanied Kreisler in several other solo numbers.

Maude de Voe's First New York Appearance

At Aeolian Hall, Monday afternoon, December 4, Maude de Voe made her first New York appearance, impressing every one with the beauty of her voice and the sincerity of her art. Her program numbers included Haydn's "My Mother Bids Me Bind My Hair," Horn's "I've Been Roaming," the Tuscan folksong, "La Columba," a group in German by Grieg, Bleichmann and Eckert. Among her French songs was the familiar "Bell Song" from "Lakmé" (Delibes). Her songs in English included Cyril Scott's "Blackbird Song," Kramer's "Allah," and two songs by William Lester, her accompanist.

Miss de Voe has an excellent voice which has been trained to much flexibility, and which possesses a freshness which is altogether charming. Her songs were in-



MAUDE DE VOE.

terpreted with marked intelligence and with a piquancy which was thoroughly delightful.

Mr. Lester, at the piano, accompanied her in a most sympathetic manner.

Recitals at The von Ende School

Lawrence Goodman, the popular instructor of piano at The von Ende School of Music, New York was heard in a recital at the school December 8, consisting of the following numbers: ballade, rhapsody, Brahms; Italian concerto, Bach; impromptu, Etude A minor, ballad, A flat, Chopin; Eugene Onegin, Tchaikowsky-Pabst.

His playing of each selection was of an extremely high order. He exhibited a great deal in passage work, with much clarity and beauty of tone. In his performance of the Chopin group especially, Mr. Goodman showed that he is a well schooled musician, and his admirable attitude of sincerity commanded the closest attention. The usually dry (because played that way) "Italian Concerto" of Bach, became almost modern, full of expression, and the Brahms music was deeply interesting. The "Eugene Onegin" selection brought forth his fullest powers, where the virtuoso was pre-eminent, raising the audience to enthusiastic pitch of appreciation. The salons were crowded, standing room being at a premium.

December 11, Walter Bogert gave his always interesting "Folksong" recital, which commanded the attention of a large audience, and showed how genuinely full of his subject he was. Humor, sentiment and pathos come to the fore in this recital, which is in many ways unique. Mrs. George L. Bready continued her lecture recitals on opera in presenting, "Francesca," December 13. The coming Wednesday, December 20, at 3 p. m., she has as subject "Parsifal." Tomorrow, December 15, Sigismund Stojowski gives a piano recital at the school, at 8.30 o'clock.

DR. CARL SHOCKS JOHN KNOX

Two Hundredth Anniversary of the Old First Church—"Parsifal" Given by Dr. Carl, Soloists and Choir at Anniversary Event

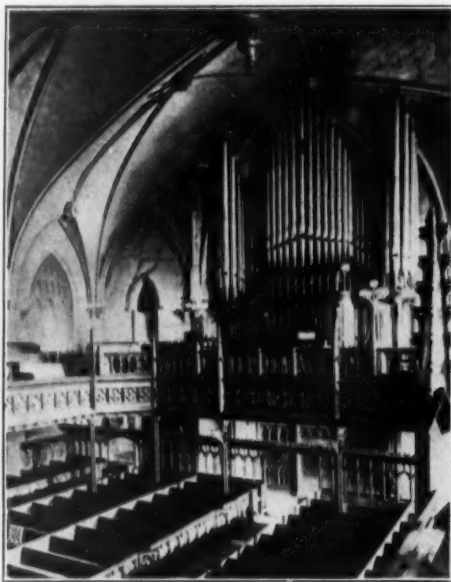
John Knox might have uttered, or muttered, some highly concentrated and powerfully religious expression if he had come back from his foreordained heaven to the Old First Presbyterian Church, New York, on Thursday evening, December 7, 1916. The founder of the Church of Scotland was eleven years old in 1516, and he certainly would have been conscious of four centuries of progress had he heard Dr. Carl play the organ—that ungodly "chest of whistles"—with the accompaniment of a piano, a violin and two vocalists singing German operatic selections, while the pastor of the flock sat in the pulpit, manifestly enjoying the performance. The language with which he chastened Mary, Queen of Scots, would have failed him could he have heard the broad minded and liberal spirited Rev. Dr. Duffield explain the meaning of "Parsifal," describe the stage setting of the play, and eulogize the genius of Wagner. But the fiery soul of the old Scotch reformer might have been tamed, even as Ariel was soothed by Caliban, had he sat out the performance and heard Dr. Carl play "sounds and sweet airs that give delight and hurt not."

The occasion of this "Parsifal" performance was the celebration of the completion of the second century since the foundation of the Old First Presbyterian Church of New York City, and also in honor of the twenty-fifth anniversary of the pastorate of Rev. Dr. Howard Duffield.

In his preliminary address Dr. Duffield paid a high and

deserved tribute to the organist, Dr. William C. Carl, who had been his musical director for almost a quarter of a century, and to whose skill, energy and amiability the musical eminence of the church is due. He said that the present music festival had been suggested by Dr. Carl. He then read from an essay he had written some time ago in which he described at length what the drama of "Parsifal" signified, and how the "Prometheus" of the ancient Greek, Aeschylus and the "Saul" of the modern Englishman, Robert Browning, were fundamentally the same in spirit. The remarks by Dr. Duffield were heard with the closest attention by the large audience, and if applause could have been permitted no doubt the reverend expounder of Wagnerian music drama would have been recalled to the pulpit more than once. Probably Calvin and Knox would consider applause in a Presbyterian church a wee sma' sin beside the "Parsifal" heresies, and the backsliding of the congregation that did stay to hear the worldly music and the unsanctified and divers instruments withal. But Dr. Duffield evidently believes the world has moved since John banned everything that was agreeable and planted thorns along the straight and narrow way.

The performance was worthy of Carnegie or Aeolian Hall, though not, of course, of the Metropolitan Opera House, for there was no orchestra. But any one who knew the orchestral score and the powers and limitations of the organ as well could have had nothing but praise for Dr. Carl's skill in choosing stop combinations that so closely resembled the composer's orchestra. The organist certainly knew his "Parsifal" down to the details of tempi and styles, and the interpretation the work received was enjoyable even to those who are familiar with opera house productions of the work. The complete program consisted of eight long and important selections: "The Prelude," "The Entry to the Hall of the Grail," "The Lament of



THE OLD FIRST CHURCH CELEBRATING ITS TWO HUNDREDTH ANNIVERSARY.

Dr. Carl's organ.

Amfortas," "The Voice From on High," "The Chorus of the Flower Maidens," "The Narrative of Kundry," "The Good Friday Spell," "The March of the Grail Knights."

Dr. Carl, at the organ directed the entire concert and did most of the playing. He was ably assisted by Margaret Harrison, soprano; Andrea Sarto, baritone; Alix Young Maruchess, violinist; Charles A. Baker, pianist. The chimes, which play such an important part in "Hall of the Grail," were manipulated by William Irving Nevins.

In the smaller space of the Old First Presbyterian Church many of the musical effects were better than in the vaster opera house, notwithstanding the absence of the orchestra. It is the drama, not the music, that suffers most under these conditions. Dr. Duffield's explanation of the story went a long way in compensating for this necessary defect. The church was full, as it always is for Dr. Carl's recitals and concerts.

Choral Service Attracts Big Audience at "Old First" Church

Sunday evening, December 10, an unusually large audience was in attendance at the Old First Presbyterian Church, Fifth avenue and Twelfth street, New York City. This was Bi-Centennial week and especial service had been prepared, the principal feature of which was the singing of "The Messiah." The service opened with a Widor symphony; the offertory consisted of a Parker concerto and the postlude of the Gullmunt "Ariane" symphony. Margaret Harrison, soprano; Bechtel Alcock, tenor; Merle Alcock, contralto, and Henry G. Miller, basso, soloists; the full choir of the Old First Church, Dr. William C. Carl, organist and director, furnished the musical numbers.

Baltimore String Quartet Heard

The Baltimore String Quartet gave its first concert of chamber music, Tuesday evening, December 5, in the art gallery of the Peabody Institute, Baltimore. The concert, which was the first in a series of five, might almost be termed a salon. The members of the quartet are J. C. van Hulsteyn, first violin; Orlando Aprea, second violin; Max Rosenberg, viola, and Bart Wirtz, cello, all of whom are members of the Baltimore Symphony Orchestra. The second concert of this series will be given January 2.

George Hamlin in Recital of Wolf Songs

At Aeolian Hall on Sunday afternoon, George Hamlin was heard in a recital of songs by Hugo Wolf. The recital was quite out of the usual in many ways. First, the songs were remarkable, for in spite of their being all by one composer, they were most varied in style. Then the manner in which Mr. Hamlin sang was remarkable, for seldom has that well known and favorite singer ever been heard to greater advantage. He sang each song as if he really enjoyed singing it, his voice being in splendid condition; it was an afternoon of pure pleasure to the audience that filled the hall. That the program gave much satisfaction is proved by the fact that while there were eighteen songs as arranged by Mr. Hamlin, ten of these had to be repeated and in some cases a third repetition would have been listened to gladly.

Before beginning the group of Italianische Lieder, Mr. Hamlin explained that in these songs the piano part was of more importance than the voice, in fact that in some of them the voice was only the accompaniment for the piano. The accompaniments were played by John Doane in a brilliant and at the same time sympathetic manner. Altogether it was a remarkable program. Mr. Hamlin gave musicians a real "treat." The audience was unwilling to let Mr. Hamlin stop singing, so he had to return three or four times after his program ended, to sing still more songs; but these were in English.

ARTHUR ALEXANDER AT AEOLIAN HALL

Tenor Earns an Immediate and Unqualified Success

Those who—like the present reviewer—were familiar with Mr. Alexander's public work abroad were not astonished by the immediate favor which he won from his audience at his New York debut last Saturday evening. Mr. Alexander is a musician of the highest rank even before he is a singer—more than can be said for most vocalists—and one is constantly at a loss which to admire most, the unvaried excellence of his interpretations, from whatever school he may be singing, or the artistic completeness and finish with which he accompanies himself. If he aspires to become the legitimate successor of Georg Henschel he certainly is already well on the way to accomplishing that ambition and has youth in his favor as well.

His first group included Giordani's "Caro Mio Ben," "Deh Piu a me non viascondete" (Bononcini), "Air Gai" (Old French), "Vittoria" (Carissimi). Aside from the vocal excellence displayed in these, one is at once struck with the fact that there is nothing American about Mr. Alexander's diction either in French or Italian. It is the speech of the soil. Nothing finer has been offered in a vocal recital in New York this season than his singing of



ARTHUR ALEXANDER.

the Schumann "Dichterliebe" cycle which followed. There was the true German "Innigkeit," that quality rarely attained by an artist who has no German blood in him, and without which half the beauty and charm of Schumann's immortal songs are lost.

In a splendidly chosen group of French songs, which included "Chanson Triste" (Duparc), "Romance" (Debussy), "Les Cloches" (Debussy), "Mandoline" (Debussy), "Chevaux de Bois" (Debussy), "Le Plongeur" (Widor), Mr. Alexander showed the advantage to which he had put his time during a long residence in the French capital. There are indeed few singers of today, even French singers, who could do this group with a better, more complete and understanding expression of its varying moods than he. His voice, agreeable in quality, is always in most complete control. It seems as if he played on it, as one plays upon a violin. It is with him, as with all intelligent vocalists, a means to the end rather than the end itself. All in all a most auspicious debut, one that was heard and enthusiastically applauded by a large audience. This young artist is one who is bound to be heard from in a large way in the American concert field in ensuing seasons.

RUBINSTEIN'S FIRST CONCERT OF THIRTIETH SEASON

Mr. and Mrs. William Rogers Chapman Given Reception of Unusual Enthusiasm

On Tuesday evening, December 5, the New York Rubinstein Club, Mrs. William Rogers Chapman, president, gave its first private concert of the thirtieth season in the grand ballroom of the Waldorf-Astoria. It is hardly necessary to remark that William Rogers Chapman was the conductor, for in all the thirty years since its organization he has never failed to conduct a single concert of the club. Indeed, it is doubtful whether this record has been duplicated. As a token of their appreciation the members of the club presented Mr. and Mrs. Chapman, with a huge basket filled with the club flowers, American Beauty roses and white carnations, after the singing of this year's song, "Thirty Years." Mrs. Chapman wrote the words for this song, which Mr. Chapman set to music. In response, Mr. Chapman made a short speech, in the course of which he told of the adverse criticism which was directed against the organization when it started. A criticism which for a number of years thereafter was directed against all attempts to form choruses of ladies' voices, but the results achieved by this, the Rubinstein Club, under Mr. Chapman's direction, proves the fallacy of such opposition.

Albert Mildenberg's arrangement of "In a Spanish Garden" (Moszkowski), dedicated to the Rubinstein Club and sung for the first time was the opening choral number. It was at once evident that Director Chapman had his forces well in hand, and throughout the program the splendid tonal balance and excellent ensemble were preserved. Then, too, the leader was able to effect some exceptionally lovely shadings. There were a number of choruses marked first time, among them being Harry Patterson Hopkins' "The Message of the Birds," and Chadwick's "Silently Swaying on the Water's Quiet Breast." Director Chapman was able to achieve some splendid harmonic effects in the Chadwick work, in which the voices gradually die away in a remarkably beautiful manner. This work so delighted the audience that it had to be repeated. Mr. Hopkins' composition is worthy of highest praise also, and he was compelled to bow his acknowledgment of the applause. Another number marked first time was an arrangement by Charles Gilbert Spross of Harriet Ware's lovely "Boat Song." And in this connection, it is of interest to know that Miss Ware is an honorary member of the Rubinstein Club. Another choral number which had to be repeated was the Chaffin arrangement of Poldini's "The Dancing Doll," also marked first time. The beauty of this quaint song as further enhanced by the excellent solo work of Florence Anderson Otis, soprano, and Jessie Rowe Lockitt, contralto. Other incidental solos were sung by Lurie H. Fecheimer in Louis Victor Saar's arrangement of Schubert's "The Almighty" and Meta Schumann in the Hopkins number, "Bella Napoli" by Boscowitz (arrangement by Robinson), and "When Twilight Weaves Her Gentle Spell" by Beethoven (arrangement by Gena Branscombe) formed another group. One of the most interesting groups in this interesting program was the familiar "Peer Gynt" suite of Grieg. The orchestra played three of the movements and then the chorus sang Martens' words for "In the Hall of the Mountain King," in which director Chapman brought his forces to a splendid climax.

An orchestra from the New York Philharmonic Society added much to the evening's enjoyment. In addition to the support of the chorus, the orchestra was heard as a solo body in Chabrier's "España," the overture miniature to Tchaikovsky's "Casse Noisette" suite, two movements from Victor Herbert's "Suite Romantique," two movements from Henry Hadley's "The Atonement of Pan," two Grainger numbers, "Irish Tune from County Derry" and "Shepherd's Hey" and the aforementioned "Peer Gynt" suite. Both Mr. Herbert and Mr. Hadley were present and bowed their acknowledgments from the president's box. At the close of the program, Mr. Chapman led the orchestra in Chopin's "Funeral March," played in memory of George C. Boldt, who passed away that morning.

Vernon Stiles, the American tenor, who recently returned from Europe, where his splendid art made him a very great favorite, sang the "Prize Song" from "Die Meistersinger" and an aria from "Trovatore." His audience was so well pleased with his singing that it was necessary for him to add four numbers. These included "The Last Hour" (Kramer), "I'll Sing Thee Songs of Araby" (Fred Clay), and "I'll Sail Upon the Dog Star" (Purcell). The diversity of his numbers and the unvarying excellence of his art combined to establish him firmly in the regard of those who heard him.

Alice M. Shaw is the official accompanist of the Rubinstein Club and her support at the piano added greatly to the evening's enjoyment. It is worthy of special note and

commendation that Miss Shaw not only played these difficult accompaniments in a most artistic fashion, but she played them from memory, following the conductor's baton as closely as it is possible for any one to do so. She also played the accompaniments for Mr. Stiles' encore numbers with sympathetic insight.

Arnolde Stephenson Presents Unusual Program

Arnolde Stephenson, an American soprano who has spent many years in Paris, gave her first New York recital in Aeolian Hall last Thursday afternoon, December 7, and presented what is probably the most unusual program of any vocal recital this season. In a foot note Miss Stephenson said that the program had been selected to show the difference between the classical and modern schools of composition. The traditional chronological sequence was therefore ignored. The result certainly justified the experiment, for it is more important to have contrasts of rhythm, tonality, and style than it is to have the songs grouped according to the years in which they were written.

The complete program was as follows: "Amor Dormiglione" (Barbara Strozzi), air from "Dido and Aeneas" (Purcell), air from "Phoebus and Pan" (Bach), "De Soir" (des Proses Lyriques), "Green" (des Ariettes Oubliées), "De Rêve" (Proses Lyriques), "Fantoche" (des Fêtes Galantes), (Debussy), "The Forsaken Maid" (Thomas Smart), "Non! je n'irai plus au Bois" (arranged by Weckerlin), "L'Amour de moi" (XVIIIème siècle) (arranged by Thiersot), "Tambourin" (XVIIIème siècle) (arranged by Thiersot), "La Procession" (C. Franck), "Clair de Lune" (Zule), "Elle avait trois couronnes d'or" (Roger de Fontenay), "Le Point" (sur poème de Claudel) (Darius Milhaud), "Berceuse du Paysan" (Moussorgsky), "Pastorale" (song without words) (Igor Stravinsky).

Most of the compositions are French; but Italy, England, and Germany begin the program which Russia ends. The large audience followed the vocalist throughout the varied program with closest attention and the applause was generous.

Arnolde Stephenson seems to be at her best in songs of delicate sentiment rather than in broad and dramatic works. Her interpretative work is remarkable for its minute attention to details. Indeed some of her interpretations are almost too fine and detailed for the large concert hall, though the details add to rather than detract from the intrinsic artistic merit of the interpretation.

Miss Stephenson is apparently as much at home in French as in her mother tongue, and nearly all her songs were sung in the language of her adopted home.

Kurt Schindler played some of the accompaniments acceptably, others not so well—notably Debussy's "Fantoche."

BEETHOVEN MUSICALE BRILLIANT EVENT

Excellent Soloists—An Address by Louis Koemmenich

Grace Northrup, soprano; Victoria Boshko, pianist; and Orrin Bastedo, baritone, were the artists who appeared at the second Beethoven Musicale, given in the Crystal Room of the Ritz-Carlton Hotel, on Saturday afternoon, December 9.

Miss Boshko, whose success in the concert field is well known, rendered delightfully Chopin's "Polonaise" in A major and the "Valse" in E minor; also Liszt's "La Campanella." Her technique and style were of the highest order. Grace Northrup was in splendid voice and charmed her hearers with a group of French songs, including the lovely "Chère Nuit" (Bachelet), which she sang with much feeling. "After" (Beach), "Sylvelin" (Sinding), and "Rosary of Spring" (Bliss) were equally well given. In addition to her lovely voice which is of unusual freshness and sweetness, she is the possessor of a striking personality.

Orrin Bastedo is a young baritone, whose American debut in the concert field took place this season. He is to tour the United States in the early spring with Mary Garden's Company. At the Beethoven Musicale, Mr. Bastedo displayed a voice of a beautiful rich quality, which he used with evident skill. His diction was perfect. His numbers rendered were: "Eri tu" (Verdi), "Le Baiser" (Thomas), "Blow, Blow Thou Wintry Winds" (J. Sargeant), and "Sylvia" (Speaks). As an encore he used Mattei's "Love."

Mrs. James Daniel Mortimer, president of the Beethoven Society, invited Louis Koemmenich, the director of the Beethoven Choral, to say a few words about its work. Mr. Koemmenich was enthusiastic in his praise of the choral's diligence and progress in the work, and ended by saying that he felt sure the choral was worthy of its new title—"The Best Women's Choral in New York."

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Caroline Hudson-Alexander in Recital

It must have been pleasant for Caroline Hudson-Alexander, when she first appeared on the stage at Aeolian Hall on Saturday afternoon last, to see such a brimming over auditorium, in spite of the decidedly unpleasant and inclement weather. It was certainly a great compliment to the singer that so many people braved the torrents of rain in order to hear her sing. That they were amply repaid for their bravery goes without saying, for Mrs. Hudson-Alexander is too well known in musical circles to need the plaudits of either critics or audiences. The usual group of German and French songs came at the beginning of the program—this grouping of two languages is quite new to a person accustomed to the English and Continental custom—and represented Dvorák, Strauss, Tchaikovsky and Bizet, with one of the French songs arranged by d'Indy. The remainder of the program was sung in English with the exception of the aria "Bel raggio" from "Semiramide."

Excellent accompaniments were played by Bruno Huhn, who also figured on the program as a composer, his "Cradle Song" being sung in a manner to call forth prolonged applause. The audience was not only enthusiastic, but appreciative which ought to mean much more to the singer than hand clapping. Not any of the fine work done went unnoticed; it seemed as if many in the audience held their breath with the enjoyment of some particularly artistic bit.

The Alberto Jonás Club

On November 25, the Alberto Jonás Club gave a special musical entertainment which was attended by about a hundred persons. The artists on that occasion were Aimée Victor, soprano, and Wynne Pyle, the young piano virtuoso who has the distinction of having given more concerts with orchestras in Germany than any other American woman pianist; in fact she has appeared, orchestrally, thirty times in Germany. Wynne Pyle played the following program at the Jonás Club:

Prelude in E major	
Intermezzo, Op. 118	Brahms
Intermezzo, Op. 117	
Caprice in B minor	
Rhapsodie in E flat major	
Prelude in G minor	Rachmaninoff
Gymnopédies	Satie
Valse, "Echos de Vienne"	Emil Sauer

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ACROSS THE COUNTRY

Baltimore, Md.—The Boston-National Grand Opera Company gave four performances, the operas being "Tosca," "Cavalleria Rusticana," "Iris," "Hänsel and Gretel" and "Faust." The casts included Luisa Villani, Tamaki Miura, Mabel Riegleman, Maggie Teyte, George Baklanoff, Riccardo Martin and, Thomas Chalmers. The New York Symphony Society, Walter Damrosch, conductor, gave its first concert at the Lyric Theatre, Wednesday evening, December 6, with Harold Bauer as soloist. Mr. Damrosch was taken suddenly ill and Victor Kolar was called upon to assume the baton. The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave the second concert of the season at the Lyric Theatre, Wednesday, December 6, with Susan Millar as soloist. A feature of the program was the first Baltimore performance of Beethoven's grand fugue in B flat major. Estella Neuhaus gave the first of the morning piano recitals at the Belvedere.

Batavia, N. Y.—A fine recital was given here on November 28, in the State School for the Blind by Charles M. Courboin, the Belgian organ virtuoso, of Syracuse.

Bellingham, Wash.—On December 15, the Bellingham Symphony Orchestra will give its first concert of the season at the American Theatre. In connection with this event, interpretative recitals will be given at the two high schools, the State Normal School, The Aftermath and Women's Musical Clubs and the Victrola Recital Hall of the B. B. Furniture Company. This orchestra is purely a civic institution, dependent upon the city for support, and as such has enlisted the aid of music lovers and organizations in Bellingham.

Detroit, Mich.—The short lived Interstate Opera Company gave two performances in Detroit, Saturday afternoon and evening, December 2. The first was Bizet's "Pearl Fishers" with Yvonne de Treville, Mischa Leon, Graham Marr and Henry Weldon, Oscar Spirescu, conducting; the second, "Tristan and Isolde" with Margaret Matzenauer, Karl Jörn, Eleonora de Cisneros, Henri Scott, Franz Egenieff, Graham Marr, Ernest Knoch, conducting.

Erie, Pa.—Theo Karle, tenor, was soloist at the recent Apollo Club concert, his principal numbers being the Prize Song from "Die Meistersinger" and "Celeste Aida."

Indianapolis, Ind.—The Boston-National Grand Opera Company sang "Andre Chenier," "Iris," and "Faust" here; also a performance of Verdi's "Requiem" combining their chorus and orchestra with the local chorus of six hundred voices. Orna B. Talbot, manager, be-

gan her eighteenth season with the Russian Symphony Orchestra followed by a piano recital by Paderewski. She will bring the Cincinnati Symphony Orchestra and the Ballet Russe here later. The People's Choral Society will give "The Messiah" on December 17. The soloists already announced are Helen Warrum Chapel, soprano, and Mrs. Glen Fridor-Mood, contralto. The Musicians' Club is holding bi-monthly luncheons. On December 14, it will have a Christmas party.

Jacksonville, Fla.—Alma Patton, violinist, gave the second of a series of recitals by the faculty of the Jacksonville School of Musical Art, in the auditorium of the Women's Club. She was assisted by Sarah Miller, pianist, and Bertha Foster, director of the school, accompanist. The third recital of the series was scheduled to be given December 12 by Louise Tozier Berini, soprano, assisted by Grace Snyder, pianist.

Kansas City, Kan.—Myrtle Irene Mitchell announces the following attractions for the remainder of her series: Maud Fay, Frank Pollock and John Doane, February 1; Russian Symphony Orchestra with John Powell, March 23; Albert Spalding, April 20. Maud Allan, Teresa Carreño and the Cherniavsky Trio were other Mitchell attractions. John McCormack sang to a capacity audience at Convention Hall, December 2. As usual, he was assisted by Donald McBeath, violinist, and Edwin Schneider, pianist and accompanist. Charles Wakefield Cadman and Princess Tsianina appeared December 1, under the auspices of the Mozart Club. The unique music talk and Indian compositions delighted the large audience.

Louisville, Ky.—Reinald Werrenrath was presented by the Wednesday Musical Club, Mrs. William Davenport, president. Assisted by Harry Spier, Mr. Werrenrath was heard in a program which, although lengthy, gave him ample opportunity to display to advantage his remarkably refined voice, excellent phrasing and perfect enunciation. Florence Austin and Samuel Quincy appeared on the program which Wilmot Goodwin presented in the auditorium of the Seelbach Hotel, November 27 and 28, for the benefit of Flower Mission. At the second concert of the Louisville Quintet Club, which took place at the Women's Club, November 28, the program consisted of works by Mozart, Tchaikowsky, Bach and Schumann. The personnel of this organization is Mrs. J. E. Whitney, piano; Charles Letzler, first violin; Alinde Rudolf, second violin; Vic-

tor Tudolf, viola, and Karl Schmidt, cello. Martha Minor Richards, Frances Allen, Carl Schmidt, Frederic A. Cowles and Anna May Reccius participated in the first faculty recital of the present season, given recently at the Louisville Conservatory of Music.

Manitowoc, Wis.—Under the auspices of the Monday Music Club, which is working to improve the musical taste and to give recreation of the best, the fourth annual artists' course is bringing excellent artists to this city. The Tollefsen Trio was the opening attraction, and for the second, Permelia Gale, contralto; Cornelius van Vliet, cellist, and Rudolph Reuter, pianist, were the artists.

Middletown, Conn.—Marie Morrissey, contralto; Theo Karle, tenor; Hans Kronold, cellist, and Sidney Dalton, accompanist, gave the program at the second concert of the Middlesex Musical Association's third season, Monday evening, December 4. Mr. Kronold opened the program with a group by Locatelli, Beethoven, Boccherini, and his other numbers were his own "Romanze," Halvorsen's "Maiden Song," Simon's "Dance Russe," Sinding's "In Olden Times," and gypsy airs by Jeral. Mme. Morrissey's beautiful contralto voice was heard to advantage in a group of English songs, which included Coleridge-Taylor's "Life and Death." Her sense of the dramatic was shown in the aria "O Mio Fernando" (Donizetti). Mr. Karle's operatic number was the familiar "Celeste Aida," Indian songs from "The Garden of Kama" (Lohr), "Crying of Waters" (Campbell-Tipton), and numbers by Schimke, Glenn and Watts made up the remainder of his program.

Mitchell, S. Dak.—Christine Miller opened the musical season here. The artist-recital course under the auspices of the School of Music of the Dakota Wesleyan University began with a recital by Cyrena van Gordon.

The concert course managed by the Y. M. C. A. of the University started with a joint recital by Myrna Sharlow, soprano, and Robert Doljes, violinist. Gustav Schoettle, head of the piano and theory departments of the Dakota Wesleyan University School of Music, made his first appearance at Mitchell as pianist in a joint recital with Edwin C. Knutzen, violinist, also of the University Music School faculty. The Aborn Opera Company gave the "Bohemian Girl," the orchestra consisting of the local opera house piano, and the special feature of the performance being a troupe of whirlwind acrobats who would be a credit to any vaudeville theatre. The School of Music of the Dakota Wesleyan University is located in a fine modern building, has an equipment of which any metropolitan conservatory might be proud, a strong faculty, and numbers among its students boys and girls from all over the State as well as from neighboring States. A large chorus of university students and townspeople is preparing for the annual midwinter concert, at which "The Messiah" will be presented under the direction of Harold G. Miller. As soon as this is out of the way rehearsals for the spring festival will be begun. Thuel Burnham gave a piano recital Thanksgiving evening.

New Bedford, Mass.—Oscar Seagle, Reed Miller and Edith Drescott Woodcock were the soloists at the first concert of the current season of the Cercle Gounod. Gade's "Crusaders" was the work given and an orchestra of fifty local musicians assisted. Irma Seydel and Jeska Swartz-Morse gave a joint recital, December 4, at the High School Auditorium under the auspices of the High School Teachers' Association. Mary Humphrey played the accompaniments. Pupils of Mary Etheman gave a recital recently. Harry Cohen pleased in an arrangement from Wagner's "The Meistersinger." Kenneth Park and Elizabeth Chandler were among those who were heard.

New Rochelle, N. Y.—Under the direction of Veronica Govers, assisted by Mrs. William Wyman Mallory, the second season of Young People's Subscription Concerts was inaugurated, Tuesday evening, December 12. At that time Teresa Carreño, pianist, presented an interesting program. Among the artists who appeared in this course last season were Alice Eversman, Florence Austin and Edna Rothwell. Pupils of George L. McMillan gave a musicale at his residence studio in Rochelle Park, Tuesday evening, December 5. Robert McGregor, Jr., Louise McGregor, Katherine Vander Roest, Ernest B. Wheeler and Oliver W. McClintock were heard in numbers by Spindler, Haydn, Beethoven, Grieg, Schumann, Chopin and Mendelssohn. Elise MacClanahan, soprano, a former pupil of Mr. McMillan, gave several solo numbers. Lucille Karpen, reader, also lent diversion to the program. Mr. McMillan was the accompanist of the evening.

Riverside, Cal.—November 28, Gloria Mayne-Windsor, soprano, and the Gade Trio of Los Angeles, May Orcutt-Brooke, pianist, R. Frederick Grover, violinist, and Dr. Paul Wissmer, cellist, provided the program for the Riverside Women's Club. The evening of the same day the Cantadores Club chorus, male voices, Ernest G. Eardley, director, gave the first concert of their fourth season, Mrs. T. L. Lorbeer, soprano, Ernest H. Fensmore, tenor, Josephine Hilds, violinist, and Mrs. LaRoy P. Simms, accompanist, assisting. Thursday, November 23, Frank Patterson, general representative of the MUSICAL COURIER on the Pacific Coast, delivered the first of a series of lectures on the symphony orchestra at the home of Madeline Barnes-Childs.

Sacramento, Cal.—The 402d recital of the Saturday Club was given on November 18 at Elks Hall. Those who were heard were Mrs. W. E. Briggs, Jean Barnes, Gilbert Reek, Mrs. Charles Farrell, Florence Linthicum, Lena Frazee, Mary Kendall and Constance Mering. The accompanists were Mrs. Edward Pease and Ruth Peper.

St. Joseph, Mo.—The Zoellner Quartet gave a delightful program at the Fortnightly Musical Club, Monday, November 27, with such success that the club has already decided to bring them again next year. Other artists on this course are Carrie Jacobs Bond, Amy Emerson Neil, violinist; Lucile Vogel, pianist; Cyrena van Gordon, vocalist, and the Reynolds sisters in folk-song recital. Mrs. Donald Stuart is chairman of the program committee.

St. Louis, Mo.—Edgar Stillman Kelley conducted his Chinese suite entitled "Aladdin" at the second pair of concerts by the St. Louis Symphony Orchestra, No-

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vember 25 and 26. This unusual work consists of four movements, i. e., "At the Wedding of Aladdin and the Princess," "In the Palace Garden," "The Flight of the Genii with the Palace" and "The Return Feast of Lanterns." The work was well received, Composer Kelley and the orchestra being compelled to bow their acknowledgments. Max Zach came in for his share of applause also, interpreting Rachmaninoff's symphony in E minor in a most dramatic fashion, and Smetana's "Bartered Bride."—At Musical Art Hall, Thursday evening, November 23, the members of the Kroeger School of Music alumni gave a recital, reception and dance. Ernest R. Kroeger, pianist and composer, was heard to advantage in a program which he gave with the assistance of Jennie Tait, violinist, and Esther Culling, vocalist.—Charles Harrison, tenor, and Charles Galoway, conductor and accompanist, were the assisting artists at the first private concert of the Apollo Club, which took place at the Odeon, Tuesday evening, November 28. This excellent male chorus of eighty-one busy business men never fails to draw large audiences. An interesting number was the "Bugle Song," given by the alumni of the Kroeger School of Music.

San Diego, Cal.—Under the direction of Willibald Lehmann, the People's Chorus gave their first concert of the season, November 30, at the Grant Hotel Auditorium. Constance Balfour, soprano, of Los Angeles, was the soloist, Mr. Lehmann accompanying her. Herbert Chase was the accompanist for the chorus. This was one of the most successful programs ever given here.

Savannah, Ga.—May Peterson, soprano, and David Hochstein, violinist, with Francis Moore, accompanist, provided the first concert in the artists' series of the Savannah Music Club.

Syracuse, N. Y.—Edwin Arthur Kraft, organist of Trinity Cathedral, Cleveland, gave a recital in the First Baptist Church recently before the Central New York Chapter, American Guild of Organists, scoring a brilliant success.—Louis Graveure, the Belgian baritone, sang a short time ago before the Morning Musicals and was highly complimented by local critics.—Daisy Connell, coloratura soprano, was the soloist with Weper's Philharmonic Orchestra at the Onondaga, Sunday evening, December 3.—Raymond Wilson, professor of piano in Syracuse University, has been appointed organist and choir leader at the South Presbyterian Church, of this city. He is meeting with much success as a concert pianist.—The First Baptist Church of this city are to enlarge their present fine organ to one of eighty-five stops by adding a tuba stentorphone section which will give rich orchestral effects not now obtainable. In addition the church is to install a practice organ which will be rented to organ students in the city. Charles M. Courboin, organist of the church, has charge of designing the additions and the practice organ.—The directors of the Music Festival Association have practically decided not to attempt a music festival next spring, the lack of a suitable place for a festival and the pecuniary failure incurred last year being responsible for their decision.—G. Washington Whitehouse, a new member of the faculty of the College of Fine Arts, was heard in recital recently and his work was highly admired by a large audience.

Vancouver, British Columbia.—Lohr's oratorio, "The Queen of Sheba," was given by a choir of one hundred voices in St. Andrew's Church, on November 16, under the direction of Frank Wrigley. Mrs. Macdonald Fahey, H. J. Cave and Fred Taggart were the soloists. Frederick Chubb was at the organ, and Mrs. Douglas Johnson at the piano. Mr. Wrigley is the organist and choirmaster of the church.

Wichita, Kan.—John McCormack gave a concert at the Forum, December 4, attracting a large and enthusiastic audience. His program was of the usual status and he scored the pronounced success which is his usual portion. Donald McBeach, violinist, and Edwin Schneider, accompanist, shared in the applause. This concert opened Merle Armitage's "Forum Artist Course"; the next concert is to be given by Rudolph Ganz and Judith Dameron, on January 26.

FRANCIS MACLENNAN AND FLORENCE EASTON MACLENNAN IN AMERICA

Tenor and Soprano on Leave of Absence From Europe,
Appear With Chicago Opera Association

Francis MacLennan, the distinguished American tenor, who is now appearing with the Chicago Opera Association in many of his best roles, singing mostly in German, has made an enviable reputation in Europe as a tenor in the Italian and French repertoires. MacLennan sang for several seasons at Covent Garden, London; Royal Opera, Berlin, and the Hamburg Opera, Hamburg. His wife, Florence Easton-MacLennan, is also a member of the Chicago Opera Association, where she is now appearing in leading soprano roles in many of the Wagnerian operas, besides having been praised by the press as one of the greatest Neddas that has graced the stage of the Auditorium, singing the part to the Canio of Muratore. Florence Easton-MacLennan has appeared in the same theatres as her husband and everywhere met with the success that is hers now in Chicago. Mr. MacLennan is singing in "Koenigskinder" with Geraldine Farrar, sharing with that artist the success in Humperdinck's opera, which was recently given its Chicago premiere.

The MacLennans have obtained leave of absence to remain in this country until the close of hostilities abroad, and will be heard after the opera season in concerts, festivals, and recitals. They make a specialty of duet recitals in English, French, Italian and German. Julius Daiber, of the Chicago Grand Opera Concert Bureau, is looking after the interests of these two sterling artists.



WYNNE PYLE,
Pianist.

Wynne Pyle's Engagements

Beautiful and fascinating Wynne Pyle, the pianist, has been gathering new laurels at all her public appearances. Recently she played with the New York Philharmonic in Kingston, N. Y., with immediate and immense success. The Kingston Daily Freeman says: "The tremendous ovation given her proved that she captivated the audience. Her breadth of conception, full of pulsing life, her amazing, big and beautiful tone production made hers one of the star numbers of the evening, and she was applauded to the echo. The charm of the woman seemed to fairly vitalize and inspire musicians and audience alike."

Miss Pyle has been engaged as soloist with the St. Louis Orchestra in St. Louis on March 4, with the Minneapolis Orchestra in Minneapolis on February 25. She has, besides, been engaged as soloist with the Minneapolis Orchestra on their Southern tour during January and February, and will play in New Orleans on January 25; in Houston, Texas, January 27, and in San Antonio, Texas, January 29, and in other Southern musical centers on later dates. So far Miss Pyle is booked for six appearances with different orchestras. She is one of the most brilliant virtuosos whom Alberto Jonas has brought out in Europe.

Merle Alcock, Soloist With Musical Art Society

Of Merle Alcock, contralto, the Kansas City Times said: "The favorable impression made by the contralto in her appearance last winter as soloist with the Symphony Orchestra was deepened. Her voice seemed even more uniformly rich—a fresh, free voice, flexible and sweet, for all its deep, warm color." These attributes have been the source of much pleasure to the many music lovers who have enjoyed her splendid art. On December 19, she will be soloist with the Musical Art Society at Carnegie Hall, New York.

Richard Aldrich's

Opinion on

Mme.

Matzenauer's

Voice and Method

The following sentence
by the authoritative
N. Y. critic appeared
in *The Times* of Nov.
24th, after Mme.
Matzenauer's recital
at Carnegie Hall:

"WHAT WAS ENJOYED
MOST IN MME. MAT-
ZENAUER'S SINGING
WAS THE PURELY
SENSUOUS BEAUTY
OF HER VOICE, ITS
RICHNESS OF QUAL-
ITY, ITS LUSCIOUS-
NESS AND EVENNESS,
ITS SHEER WEIGHT
AND POWER, AS
WELL AS HER
SMOOTH AND EFFORT-
LESS DELIVERY."

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more can be said in
praise of a voice and
its use.

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LETTERS FROM MUSICAL COURIER READERS

Attacks on Mahler

661 East 17th street,
New York, November 25, 1916.

The Editor, Musical Courier:

Permit me to congratulate you on your article concerning the musical education of this community. I am glad to note that you have more faith in the capacity of New York audiences to appreciate Beethoven, than the esteemed critic of the New York Tribune. While I am in entire accord with the "Dean's" inference that his ministrations to a commonwealth looking to him for their musical guidance have shown an effect almost nil, it is not impossible that New Yorkers may have learned to love good music, in spite of H. E. K.

This undoubtedly very clever chronicler of musical events is suffering from the identical disease his famous colleague, the late Edward Hanslick, succumbed to. Inability to go beyond that which his instructors approved of. Hanslick's limit was probably Schumann, Krebichl-Wagner. The rest (he tells us) is rubbish. He dismisses Richard Strauss with a few ironic remarks and behold—Richard Strauss is dead, in fact never existed! He (H. E. K.) persecutes Mahler for purely personal reasons. (Mahler did not approve of the "Dean's" Philharmonic program notes.) Mahler's death does not stop his abuse. In the Tribune's edition of November 17, H. E. K. writes concerning the Philharmonic's performance of Schubert's Symphony No. 9 in C to the effect: "Mr. Stransky should be thanked for playing the symphony as Schubert conceived it, taking off what Mahler 'smeared' on."

If Mahler made changes in the instrumentation of the Schubert symphony, he was unquestionably equal to the task, more so than the Tribune's critic in his ill starred Philharmonic program notes.

Mahler did to Schubert what is done today to Bach, Gluck, Mozart, Beethoven, etc., by every symphony orchestra, and what has been done before Mahler by Wagner, Strauss, Weingartner, Mottl, etc.

The Tribune's "critic" knows that, but this does not prevent him from vituperating the dead.

Accept my thanks for the courtesy of lending your columns to the vindication of a man and musician, who while hardly in need of an advocate should not be wantonly attacked without protest.

Very truly yours,

ALFRED LIEBAN.

Washington Needs an Auditorium

2133 15th Street, N. W.
Washington, D. C., October 28, 1916.

The Editor, Musical Courier:

Now that the Capital City is to have a convention hall and auditorium, as contemplated by the promoters of the George Washington Memorial building, which it is proposed to erect on the site of the old Pennsylvania Railroad station, now known as Armory square, it is to be hoped that the plans for this edifice have not progressed to such an extent that it is too late to provide for the installation of a large pipe organ in the auditorium. With the facilities which an auditorium of this character would doubtless possess, among which might be mentioned the modern acoustic properties, conditions would be ideal for the large body of music lovers, local and visiting, to hear and enjoy the compositions of the great masters on their favorite instruments. That there is a popular demand in this city for an instrument of this character is evidenced by the capacity audiences that attend the all too infrequent organ recitals given here.

The totally inadequate modern facilities for the rendering of the popular oratorios and other concerts given in this city each year by the singing societies and large choruses of the different churches would be overcome were provisions made in this new memorial building for the holding of such entertainments with pipe organ facilities. With this feature added to the auditorium it might be possible to secure the services of an organist of national prominence to give recitals at suitable times at a nominal charge, and it is believed the revenue derived therefrom would cause the concerts to be self supporting.

Organ recitals of this character are held by the well known organist, W. C. Macfarlane, in the beautiful new city hall at Portland, Me. . . . The agitation in favor of municipal pipe organs by the American Association of Organists, American Guild of Organists, and other similar bodies, has resulted in such organs being

HALF A CENTURY IN MUSIC

By Clarence Lucas
V

In the spring of 1893 I went to Canada to pass my examinations and get my degree of Bachelor of Music from the University of Toronto. In due time I received my parchment with its red seal and its rigmarole in the finest Canadian Latin. Latin, of course, is no more dead in Toronto than it is in Timbuctoo, and no doubt the Latin on my parchment is as correct as any corpse need be. I have often wondered what commentator Cæsar and orator Cicero would think of it. They might find as much amusement in it as I found in a magazine written and published in English by Japanese writers in Japan, every page of which, like Artemus Ward's juvenile essay, was "mar'd by ingrammaticisms."

I know not whether the Canadian latinist was crafty or under the spell of that potent liquid, Canadian Club, which can make the users of all languages "dead to the world," but I am certain I am not a Mus. Bach. on the strength of my diploma, which is dated the "ninety-third of June." There it stands in Toronto Latin: Ex Æd Acad. die XCVIII mensis Junii A. D. MDCCCXCIII. My university honors have been deferred "ad Græcas Kalendas." That is why I made no mention of the parchment in 1906, when Fuller-Maitland had a biographical sketch put into Grove's Dictionary of Music and Musicians. And that may be why no one at the University of Toronto answered my inquiries concerning the once coveted degree, Mus. Doc.

Handel and I are different in some respects. He rudely refused the title when the University of Oxford offered him Mus. Doc. I, on the other hand, once sought it, and then politely retired from the musical profession. I concluded that Handel's works were too good to be overshadowed by any oratorio I might happen to compose. It is no fault of mine that Mendelssohn was rude enough to write an "Elijah" and it is certain that I shall never be undertaken to drive Handel and Mendelssohn into oblivion if I had found, first, a suitable text, and, secondly, suitable music. But as I found neither words nor music my ambition has moderated. It must have been the "mind that was

installed in public buildings in Springfield, Mass.; Atlanta, Ga., and the College of the City of New York, while one is now being built for Portland, Ore. Pittsburgh, Pa., has for years maintained Mr. Heinroth as organist at the Carnegie Hall in that city. What more likely, therefore, that visitors to the Capital City of the nation would wish to attend an organ recital held in a building dedicated to the Father of His Country, if the opportunity were afforded them.

C. H. CROSS.

Letter From an Englishman

The Allerton House,
138 East Thirty-eighth Street, New York City.

The Editor, Musical Courier:

In your issue of November 9th I notice with regret that Clara Novello Davies is reduced to the indignity of defending her signed statements on the bare word of one Englishman, Wilfred Douthitt, who is known to every English singer and actor in New York, but who is now masquerading under a Belgian title, as Louis Graveure, the Belgian baritone.

It is my belief that a little research at the British Consulate and with the Belgian officials in this city would result in something like the following: "Louis Graveure" has never been in Belgium and has not a very clear idea where Belgium really is. Wilfred Douthitt is a British subject and as such, is probably liable for service with His Majesty's forces.

If he is a Belgian, why do not the Belgians in England and America know him? And why is every Englishman in this city "on to" the fact that he is an Englishman, although not one of us is noisily proud of it? If this Graveure or Douthitt is a gentleman of Belgium or old England, let him answer Clara Novello Davies, in English, and then let him try his hand in Flemish. We all make mistakes, and we often gain a little credit by acknowledging them when opportunity offers. Let this Graveure or Douthitt now quit bringing England and Belgium into the cheapest grade of ridicule. Has Mr. Graveure any papers of his nationality, since he is in a foreign country? If he were brought suddenly face to face with American justice, what embassy would he call upon?

I am an Englishman and I have an excellent photo of Louis Graveure-Wilfred Douthitt. But a man who would go back on his own nationality would probably be willing to go back on his own photo just as quickly.

Faithfully yours,
ENGLISHMAN WHO WAVES HIS OWN
FLAG AND NOT THAT OF BELGIUM.

Educational Section of Value

2033 Sidney Street,
St. Louis, Mo., November 20, 1916.

The Editor, Musical Courier:

With the inauguration of the Educational Section in the MUSICAL COURIER you have started something the musical fraternity has been wanting for a long time. The interchange of ideas regarding musical matters are of great value and help to the student and teacher. The musical numbers, "The Lullabye" and "A Southern Idyll," of November 2 are everything that you have said about them. Such numbers alone are worthy of the success your Educational Section deserves.

Congratulations upon your new successful enterprise, I remain,
Yours truly,
(Signed) O. F. MOHR.

"Still Studying"

Glendale, Cal., November 23, 1916.

The Editor, Musical Courier:

I wish to thank you for publishing my article on the Paganini proposition, and also to say that I think the new department opened in your paper will be more than simply an open forum; of real practical value to all. I believe most of us are still studying and trying to glean all we can—Wilczek used to say, "I learn from my pupils—and my colleagues, as much as I did from my teachers"—and at least in my estimation, he was about right.

Thanking you again, and wishing the new departure all success I beg leave to remain,
Yours sincerely,
R. FREDERICK GROVER.

wanting," as Charles Lamb told the man who said he could write like Shakespeare "if he had a mind to." And yet I do not believe it takes much mind to write music. It is more a matter of heart than head. A small engine will suffice if there is steam power enough. The super-dreadnought, marine engine brain of Herbert Spencer would have been useless to Chopin and Schumann. They could rise on the wings of song only with the aeroplane motor of inspiration.

My facility in eight part counterpoint, my fugue, my harmony, my mastery of orchestral and military band technical complications do not furnish me with the smallest melody of beauty. What does it profit a writer to know the whole of Skeat's Etymology and all the Oxford dictionary by heart when he attempts to catch the music of Keats or the lilt of Burns?

On the third of July, 1903, I took up my abode in London at 22, Portland Terrace, Regent's Park, N. W., where Wagner had rooms for several months in 1855 when he was conductor of the London Philharmonic Society. My landlord, then a very old man, was the same young landlord who had rented the rooms to Wagner. He told me he had hoped to hear some music when he saw Wagner's Erard grand piano carried in. But Wagner only struck a chord or two in the course of a day and my landlord never became an ardent Wagnerian. Wagner finished the orchestration of "Die Walküre" in this house. So, out of gratitude to the great composer for having lived in the house I was to occupy, I named my second daughter Erda when she arrived at 22, Portland Terrace. But the ungrateful girl grew up into a high soprano and it is now too late to name her after the forest bird that twittered to Siegfried. In September of this present year, 1916, she wrote from London to me, here in New York, describing the exciting glories of a burning Zeppelin rushing to its doom. But I, after the manner of elderly men, could only think of the bygone days when the musicians of England and Germany were more than merely friends. Handel became a naturalized Englishman and his bones are now beneath the pavement of Westminster Abbey. Haydn had his greatest successes as a symphony composer in London, and the child Mozart was treated like a prince. Beethoven wrote in French to the English Broadwood, just a century ago, expressing the deepest gratitude for the gift of a grand piano. And have not all the musicians of modern England gone to Germany for instruction or inspiration? May the words of Arthur Nikisch, recently spoken in Berlin, come true; when he said that music and the other arts

would soon heal the heart wounds of this desperate war. The old houses in Portland Terrace have long since been swept away to make room for the more remunerative apartment house. They served their purpose. From their antique windows Wagner, Berlioz and I have gazed upon the verdant beauties of the park opposite and drunk in draughts of inspiration, each after his kind, as the Bible says about the cattle that went into the ark. My little song, which not a few have sung, "When Stars Are in the Quiet Skies," was composed in Wagner's old room in July, 1898. David Bispham very often sang this song and others of mine at his concerts in America in 1903. I used to run about from one singer to another with my songs, and I got them sung. I see the young song writers of today doing the same thing. But when my judgment matured I discovered that my first name was not Schubert and my second name was not Schumann. I therefore trouble the singers no more. My fellow journalist and critic of the MUSICAL COURIER staff, H. O. Osgood, tells me he gave up organ playing because every wedding he played for was followed by a divorce. Truly, it takes a wise man to become a music critic! Tennyson, in "Maud," calls critics "the long-neck geese of the world that are ever hissing dispraise," and he makes himself a critic by saying so. Let Tennyson criticize critics if he wishes to; he mine the nobler occupation of criticizing music and its interpreters.

Algernon Ashton sometimes spent an evening with me in my rooms, at 22, Portland Terrace, for, apart from any interest he might have had in me and my work, he was forever ferreting out the relics, haunts and traces of the great men who have lived in England; and, being both a musician and an antiquarian, he took a double interest in the house once occupied by Wagner. Ashton had the most extraordinary command of dates of any man I ever met or expect to meet. Every monument and tombstone in the realm was subject to his vigilance and it is safe to say that the neglected graves of a hundred eminent persons have been restored and kept in order as the result of his effective letters to the newspapers. I have on my library shelves 1,181 letters written by Algernon Ashton to the newspapers and afterwards published in two volumes. He is better known throughout England as the corrector of the press than as a composer. He was taken to Leipzig while still a child, grew up to manhood there and got his education in the German schools. He has therefore a greater facility in writing German than he has in English, if that is possible, and I should not be surprised if he published 5,000 letters to the German press. He showed me many of the nooks and corners of old London, and was pained wherever any of the ancient landmarks were obliterated by the progress of modernity. I remember his indignation when the house in Gerrard street where Dryden died in 1700 was pulled down. And he was vexed beyond words when the palace of King Richard II was taken down in 1908 to be set up on a site less valuable for commercial purposes. He would not acknowledge that the great city of 1908 might have outgrown the uses of a building finished in 1466, and he maintained that the old palace, which is the Crosby Hall of history and of Shakespeare, was of more value to London than the ground it covered. I spent a memorable afternoon with him in May, 1908, when we walked across Hampstead Heath to Highgate to renew our acquaintance with Lawn Bank, where Keats wrote many of his poems. We visited the graves of the historian Sir James Macintosh, of the great painter John Constable, of George du Maurier of "Trilby" fame, of Sir Walter Besant, of the poet and scholar S. T. Coleridge, of Michael Faraday the chemist, of the great woman, Sara Ann Cross, who wrote under a man's name as George Eliot. And then we had our muffins and tea in quaint old Lauderdale House, now a public curiosity and place of refreshment, though formerly the secluded country retreat built by the merry monarch, Charles II, for the bewitching Nell Gwynne. There was a plentiful supply of Nells and Charleses in the tea rooms, but of the plebeian order, like ourselves. I have always had a sort of admiration for Nell Gwynne. Any poor green grocer's daughter who can begin life selling oranges, become a popular actress, charm a monarch, bring up a small family of aristocrats, and die of dissipation at thirty-seven, is an uncommon girl. Nell discovered that it is easier for a woman to have a past than to make a future. But, as I was saying about Ashton, we saw only the undated Nells, with neither pasts nor futures.

In 1915 I read a letter of Ashton's in the newspapers concerning the report that the Prussians meant to melt down all their lead-zinc music plates for ammunition. Nearly all of Ashton's works are published in Germany, and the English composer was much perturbed to think that his plates would perish. There is a ghastly humor in the thought that the lead of Ashton's compositions might be fired into England from German rifles, but it is not the kind of joke that appeals to the victim of it. Algernon Ashton has never been able to have the tombstone of the Harmonious Blacksmith altered to his liking. The parish clerk at Whitechurch, where Handel was organist to the Duke of Chandos, was also a blacksmith at Edgeware, a few miles northwest from London. Handel was supposed to have heard this blacksmith hum an air, and to have used it for his variations in E, popularly known as the "Harmonious Blacksmith." The parish clerk was buried in the Whitechurch graveyard and a phrase of music is cut into his tombstone. But the sharps in the key signature are all in the wrong place and order. Ashton wants the stone recut and no one will supply the necessary money for the alteration. The harmonious parish clerk, however, has had nothing to say on the subject, and he has no living friend but Algernon Ashton.

Flawless Playing and Unblemished Music Characteristics of Flonzaley Concert

Aeolian Hall, New York, was almost uncomfortably full on Tuesday evening, November 28, when the Flonzaley Quartet gave the first of this season's subscription concerts, and the prolonged applause with which the four artists were greeted when they appeared was enough to show the esteem in which they are held by the most musically cultured of the public. There is, perhaps, no instrument or group of instruments, which so nearly resembles sculpture in marble

as the string quartet is like it in that it gives the substance and form of art with the least possible suggestion of the material. It was disembodied music the audience heard, that is to say, the spirit, or nature, or soul of music quite apart from the physical sound of violin bows drawn across stretched strings.

The program opened with the adagio from Beethoven's late quartet in E flat, op. 127, which was played in memory of Edward J. de Coppet, the founder of the famous Flonzaley Quartet. The performance of this tragic elegy was superb. Like Ghiberti's bronze doors of the Baptistery in Florence, which Michel Angelo pronounced worthy to be the gates of paradise, this Beethoven performance by the Flonzaley players might be called fit for the selfsame paradise. It was a noble tribute to the departed benefactor of the musical world.

Mozart's C major quartet followed and Smetana's beautiful quartet, "Aus meinen Leben" brought this memorable concert to a close.

The performance of these works was without blemish. It was odd to see an audience remain intact to the end of the program, for New Yorkers have a way of knowing when they have heard enough and are in the habit of leaving the concert room whenever the spirit moves them.

Alice Eversman Delights

Wilmington Music Lovers

Alice Eversman, soprano of the Metropolitan Opera Company, was heard recently in recital at Wilmington,



©The Mishkin Studios

ALICE EVERSMAN,
Soprano, of the Metropolitan Opera Company.

N. C., the occasion being the opening of a new auditorium at Wrightsville Beach. She was associated with Elena de

Sayn, violinist, and of the recital the Wilmington Morning Star remarked: "Much was expected of the artists taking part and they more than satisfied the most fastidious."

According to this same authority, Miss Eversman "possesses a voice of great volume and flexibility. The aria from 'Faust' was sung with dramatic force, and she at once won the hearts of her audience, who would not let her leave the stage without another song, 'My Love's Come to Me.' Her other numbers were lyric gems, sung as only an artist can sing them."

Miss de Sayn, too, pleased the audience, this paper declaring her to be "undoubtedly the finest violinist that has been heard in Wilmington in many a day. Is it possible that there is much more for her to learn about the violin?" serves also to show in what manner she captivated her audience.

Mme. Bertine played the accompaniments in a most sympathetic manner.

Oscar Seagle's Rare Art

Few singers of today, and especially those who proudly call themselves Americans, can boast of such favorable comments as Oscar Seagle has reason to do.

His appearance at the Fortnightly Club, Cleveland, Ohio—its "premier" performance—brought forth an exceedingly interesting criticism, which dwells upon the much discussed subject, Why American audiences do not recognize its own artists. Says the Cleveland Leader:

Oscar Seagle is an American, . . . a native son of whom we have every reason to be proud. We are told that there is no longer a "prejudice" against American concert and opera singers in our music halls. . . . Oscar Seagle is one of the singers who will do much to dispel the ridiculous "prejudice" against native sons and daughters.

The New York Tribune, in a résumé of Mr. Seagle's art, enthusiastically comments:

In voice, in style, in intelligence, he rises head and shoulders above the crowd of concert aspirants who throng to our city in the cold months. Yet New York as yet, or rather, the musical public, is unaware that here in one of our own countrymen we have an artist of the first rank. Mr. Seagle is an American.

Mr. Seagle's popularity in the East is a well established fact, and his many engagements during December and January are ample proofs thereof. His Boston recital, December 11, several other bookings in that territory, five appearances in New York City, a Brooklyn recital, and a tour in the New England States with his engagement with the Schola Cantorum, January 31, is followed by an extensive tour of the South and Southwest, in February.

At his new New York studio apartment at Hotel Majestic, 2 West Seventy-second street, Mr. Seagle is receiving a limited number of pupils.

Elsa Fischer String Quartet Appearances

The Elsa Fischer String Quartet appeared at a concert given by the First Presbyterian Church Guild, Bloomfield, N. J., on Monday evening, November 13; Friday evening, November 17, at the first concert of the artists' series in Assembly Hall of Eliot School, Newark, N. J.; Saturday afternoon, November 25, at the Mundell Choral Club; concert in the ballroom of Hotel Bossert, Brooklyn.

On Sunday evening, December 10, the quartet will give a concert in Commonwealth High School, Brooklyn, and early in January they are to play a new Debussy quartet at Toukuenster Verein, New York.

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RICHARD HAGEMAN

Conductor, nine years, Metropolitan Opera House
Vocal Coach—Accompanist

Mr. Hageman has coached these Metropolitan Opera House Artists:
Destinn Homer Hempel Rappold Amato Sembach Martin
Farrar Bori Alda Matzenauer Martinelli Hinshaw Scotti

Mr. Hageman may be communicated with at his studio, 44 West Forty-fourth Street, New York City.

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

New York Symphony Concert

Tribune
It (Rabaud's symphony) is as spontaneous and original an expression as anything that has come out of France within a decade.

Tribune
Rabaud's symphony. . . The finale is a riot of tousled warlocks revelling in their Walpurgis night.

Tribune
Bruch's scene from "Achilles" was sung by Sophie Braslau in a style that displayed finely the plenitude and loveliness of her voice and art.

Sun
The composer (Rabaud) studied under Massenet and has undoubtedly heard music by Saint-Saëns.

American
It can hardly be said that the symphony is a work of great originality.

American
The finale is labored.

American
The exceedingly difficult selection makes demands that as yet she cannot quite fulfill.

Herald
There is little of the atmospheric charm of modern French in his music.

Philharmonic Concert

Evening World
Charm of melody and grace in design go toward constituting the chief features of the work.

American
Mendelssohn's symphony, the prevailing moods of which are most ingratiating and mellifluous was played with enthusiasm and a clear understanding of its spirit.

"Iphigenie" (Metropolitan)

World
Mme. Sembach and Weil sang their recitatives and airs with fullest consideration for the classic purity of the music.

Evening Post
With Strauss' aid the last act of this opera has been made one of the most thrillingly dramatic and pathetic scenes ever heard in an opera house; a scene unsurpassed by any opera composer from Mozart to Wagner.

Evening Post
If Gluck's work is to be included in the modern operatic repertory it can only be in Strauss' version. He has done it in the spirit of reverence for the original.

Globe
"Iphigenie en Tauride" got along very well for 133 years without additional music by Strauss.

Globe
Certainly Strauss' change in the first act . . . is a theatrical error.

Evening Post
The concerto was rather dull on the whole.

Times
The rigid and unyielding tempos in which Mr. Stransky played it were not calculated to stimulate an audience of 1916 to take an interest in it.

Tribune
Mr. and Mrs. Weil shouted and shrieked in the recitative dialogue as well as in the airs.

Tribune
The sophistications of Richard Strauss (some of which, including a short ensemble at the close of the work, were truly in bad taste).

Sun
Race and language sometimes jealously guard their own borders. It must be reiterated that it would certainly be easier to sing Gluck's music eloquently if the original text (French) were employed.

Evening Post
The shortcomings of the opera, in its original form, are sufficient to explain its disappearance from the stage everywhere except in Paris.

Times
None of these changes is disturbing or in the least shows any trait that is out of the picture or discordant with the spirit of Gluck's work.

Sun
A closer examination of the several impersonations in the production may perhaps be made at a future time. All showed high purpose and understanding.

World
A vote of thanks is due for the artistic settings—which are the best the Metropolitan has given in many years because the conventional has been avoided.

American
Strauss' work was carried through with the utmost reverence for Gluck's intentions, with the utmost respect for his style of musical expression and no effects of harmonic modulation and instrumental color other than the composer's own have been introduced into the score.

"Trovatore" (Metropolitan)

Globe
Polacco's conducting was vital and inspiring, as well as infinitely painstaking; a spur to solo singers, a law to orchestra and chorus.

Globe
(See above.)

Globe
The general spirit of the representation warranted enthusiasm.

Evening Journal
Amato was authoritative.

American
Admirable was Mme. Ober's dramatically intense portrayal of the gypsy.

"Tosca" (Metropolitan)

Evening Sun
Muzio qualified every tone with beauty.

Evening Sun
The charm of Muzio above every other trait was the perfect naturalness of it all.

Globe
Caruso once or twice forced his voice distressingly.

Evening Sun
Claudia Muzio made good in the "Vissi d'Arte" air. . . the singing of the great song of Tosca's life for art's sake—ever so gently, so tenderly—warned a social Monday house, the most critical audience in the world, to a demonstration of handclapping loud and long from all parts of a packed theatre.

"Bohème" (Metropolitan)

Evening World
Alda impersonated Mimi with exceptional appeal. A pathetic figure she was in the last scene, her acting and singing projecting something of rare tenderness.

Globe
I do not recall in any performance at the Metropolitan such an exhibition of bad singing and acting as this cast provided.

Globe
The scenery is quite in the most approved manner of 1880.

Tribune
Much of the dialogue Teutonized to the extinction of its declamatory grace and fitness, and much of its song vulgarized by a style foreign to its spirit. . .

American
Carpi's lower register seems lacking in resonance.

"Parsifal" (Metropolitan)

Evening World
Polacco hurried the tempo of the last act a bit, perhaps to a loss of color in the singing.

Evening Journal
Polacco's motions above the orchestra pit elicited little more than routine response.

Evening Journal
Such a performance gives one a hankering for the Gilbert and Sullivan parody, "Pinafore."

Evening Post
He was not up to the standard set by the others.

Tribune
Mme. Ober could restrain her Teutonic emotionalism and improve her Azucena.

Evening Post
He was not altogether a delight. She reverted to the habit of exaggerated declamation to the sacrifice of good singing.

American
Sembach's impersonation of Parsifal may now be safely ranked as one of the finest portrayals of Wagner's hero ever presented in this city.

Germaine Schnitzer's Piano Recital

American
The young Viennese musician. . .

Tribune
She possesses at times a somewhat unbridled emotionalism.

Sun
Excellent planned, the list of works was warmly received.

Sun
In her rendering of several compositions by Chopin, Mme. Schnitzer did perhaps her finest work. These compositions were the scherzo. . . .

Times
Schubert was represented by Liszt's transcription of two of his songs, "Hark, Hark, the Lark," and "The Erl King."

Boshko Sisters' Recital
Evening World
Both players showed an ambition beyond their present capacity.

Globe
They showed a sound understanding of the requirements of ensemble playing.

"Traviata" (Metropolitan)

Tribune
Frieda Hempel has never yet quite succeeded in persuading others that she is a coloratura soprano.

Tribune
Fernando Carpi had a white voice.

American
Apparently Carpi felt quite at ease as his eyes took in quietly the huge gathering on the other side of the footlights. . . his manner bore no evidence of trepidation.

American
Carpi's lower register seems lacking in resonance.

"Parsifal" (Metropolitan)

Sun
Weil's Amfortas invites consideration, but does not arouse deep sympathy.

Mme. Kurt's Kundry
might be benefited by more beauty of song and possibly by a more temperamental action.

Evening World
Kurt was not altogether a delight. She reverted to the habit of exaggerated declamation to the sacrifice of good singing.

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Boshko Sisters' Recital
Evening World
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Globe
They showed a sound understanding of the requirements of ensemble playing.

Times
She sang the music brilliantly, as not many coloratura sopranos now extant can sing it; there are few remaining coloratura sopranos.

Evening Post
It has little, if any of the "white" quality.

Evening World
Frightened as I have never seen a girl debutante on a concert stage. That great cavern into which you sing isn't nearly as forbidding as it looks, Mr. Carpi, and buck up, man!

Sun
The lower range has a tendency toward baritone. . . . The upper register is light and lacking in power.

"Parsifal" (Metropolitan)

American
Nothing but praise can be given to Weil for his noble interpretation of Amfortas.

American
Her Kundry has grown strikingly in emotional intensity. Seldom, if ever, has her voice adapted itself so exquisitely to the lyric passages.

Tribune
A compliment to Mme. Kurt for the way she sang.

Evening World
In the last act, his fidelity to a picture that Wagner unquestionably meant to suggest was accompanied by something of sentimentality, essentially feminine in delineation, that detracted from the impersonation.

Germaine Schnitzer's Piano Recital

Evening Post
The eminent Belgian pianist. . .

American
She is an artist without the slightest exaggeration or idiosyncrasy. . . . She refrains from any obtrusion of personality.

Evening Journal
The pianist somehow managed to select almost as poorly representative a list of the works of the five composers as might be.

Evening Post
Her least satisfactory performance was of Chopin's first scherzo. . . .

Evening Post
Schubert's "Hark, Hark the Lark" was not given in the familiar Liszt version.

Boshko Sisters' Recital
Globe
They showed a sound understanding of the requirements of ensemble playing.



LECINSKA

"The Paderewski of Women Pianists."—Paul Morris, in the New York Herald, November 6, 1916.

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JULIA CLAUSSEN

ON THE STAGE AND AT HOME

Julia Claussen, one of the most popular artists now appearing before the American public, has won the admiration of the critics, dilettante and laymen, not only by the beauty of her voice, but also by her charming personality and modesty. She has appeared all over the continent in opera, with the Chicago Opera Association, in concerts with the leading orchestras, in recitals under the auspices of the most prominent clubs and managers in America, and at many of the most important festivals.

On date of November 6, 1916, Stanley K. Faye, critic of the Chicago Daily News, stated "her voice has no rival this side of the angelic choir."

Edward C. Moore, in the Chicago Daily Journal on the same day, voiced his opinion in the following terms: "What Kreisler is in violin music, Julia Claussen is in song."

"Her voice has an Esperanto charm which makes all music comprehensible and all language music," wrote Herman Devries in the Chicago American.

Soder-Hueck Singers Continuously Before the Public

George F. Reimherr, lyric tenor, well known as a very capable oratorio and recital singer, and steadily in demand, gave a joint recital with Charles Darbyshire, baritone, at the East Side Young Men's Christian Association, New York City, before a big and enthusiastic audience. The event was a huge success, his fine voice showing to good advantage in songs from Voorhis, Kramer, Fay Foster's "The Little Ghosts," and "One Golden Day," and Hallett Gilbert's "Two Roses," which made a splendid impression on the audience.

Mention must be made of the masterly accompanying of Emil Breitenfeld, pianist and composer, his song composition "At Parting," being a very effective number of Mr. Reimherr's program.

Many well known singers and composers were noticed among the audience.

On December 9, at 3 p. m., Mr. Reimherr appeared at Fay Foster's composition recital, given at Country Life Exposition, this gifted composer taking a special interest in George Reimherr as a fine interpreter of her songs.

Clara Osterland, the well known contralto and possessor of a beautiful, rich voice, an experienced artist, will be soloist with the Zollner Lady Club, Brooklyn, Tuesday, December 12. She will sing Grieg's "Herbststurm," Hammond's "Aus meinem grossen Schmerzen," and "Lullaby" by Scott. Miss Osterland is a fine interpreter of the Lied, her diction being well nigh perfect and her warmth of tone coloring always thrilling her hearers. She possesses the sole necessities for the Lied enunciation of tone and quality of voice.

From Mme. le Roy, coloratura soprano, who at present is soloist on tour through the West with Convent's Band, reports come that she meets with tremendous success. She will be back early in January in New York, where other engagements await her.

A Successful American Soprano

Idelle Patterson has passed the bar of judgment with success and has brought critics unanimously to regard her as one of the leaders in the realm of vocal art. This is not strange when one considers that nature bestowed upon her a beautiful voice which has been trained and developed with such care and skill as to afford her a properly balanced and adequate means for the interpretation of master songs.

A few excerpts from her numerous critical reviews: Her voice is a pure soprano.—New York Sun.

Her diction and tone production captivated all.—New York Herald.

Caryl B. Storrs, the distinguished critic of the Minneapolis Tribune, on date of November 8, had the following to say concerning Mme. Claussen: "This is the supreme power of song, and this power is more fully possessed by no vocal artist today than by Julia Claussen."

Dr. James Davis, in the Minneapolis Daily News, also on November 8, paid her the following tribute: "The manner

of presentation was unique in its perfection—the perfection of Mme. Claussen's art was supreme."

Mme. Claussen's host of friends all over the country are always inquiring about her charming daughters. The two young misses are at present at school at Monticello, where their mother visited them recently, spending two weeks of her valuable time with her children. Due to

Mme. Claussen's extensive traveling the children will remain at school this year. Mme. Claussen will be deprived for a few months of these two—always in attendance heretofore whenever she appeared on the stage of the Auditorium. Captain Claussen, however, will be there to congratulate for the two little girls their splendid mother on her wonderful work.

As stated often, Mme. Claussen is a devoted mother, an ideal wife and a great singer. She is also a modest woman, though one of the biggest musical attractions now before the public.

Local Artists Score in Detroit

Hildegard Brandegee, violinist, and Ada Lillian Gordon, pianist, of the Ganapol School of Musical Art faculty, scored in their joint recital at the Statler Hotel, Detroit, Mich., on November 28.

Their program included many unhackneyed numbers, the Chausson "Poeme," proving a brilliant success with the audience. Other numbers specially liked were the G minor prelude, by Rachmaninoff for piano played in a highly temperamental and finished manner by Miss Gordon, and the "Romance" for violin, by the same composer, given a beautiful rendering by Miss Brandegee.

It is doubtful if local artists have ever enjoyed a greater triumph, and their work reflected great credit upon the institution of which they are a part. Their complete program was:

Violin—"Sarabande," "Sicilienne" (Bach), "Hornpipe a l'Inglese" (Gaillard), allegro (Fiocco); Piano—sonata quasi una fantasia (Beethoven); Violin—"Poeme" (Chausson); Piano—prelude in G minor (Rachmaninoff), tango in D (Albeniz), rhapsodie, op. 79, No. 2 (Brahms); Violin—"At Sunset" (Burleigh), "Humoreske" (York Bowen), "Romance" (Rachmaninoff), Hungarian dance, No. 7 (Brahms).

Numerous Engagements for Rudolph Reuter

Rudolph Reuter, the Chicago pianist, who has appeared a number of times as soloist with the Chicago Symphony Orchestra, the Kneisel Quartet, and in innumerable recitals in Chicago and other cities, will give his first New York recital, February 23, Aeolian Hall. He gives a recital in Nashville, Tenn., December 13, after which he will fill dates in Kansas, Georgia, South Carolina and West Virginia. March 21 he will assist the Kneisel Quartet in Minneapolis, playing with them the Schumann quintet.

First Regiment Band Winter Series at University of Wisconsin

The First Regiment Band of the University of Wisconsin, Madison, Wis., Major J. E. Sangstad, conductor, is giving a winter series of programs at the University Armory on Sunday afternoons. The first of these was offered Sunday afternoon, October 29, and the second, November 26. The programs contained numbers by Sousa, Wagner, Dvorak, Percy Fletcher, Paderewski, Victor Herbert, Purdy, Rossini, Titi, Von Weber, Ethelbert, Nevin and Verdi.

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JULIA CLAUSSEN,
In "La Navarraise."

The sympathy of her voice was most beautiful.—Brooklyn Eagle.

Her voice possesses a rare quality seldom heard.—Oakland Enquirer.

She was pretty and vivacious and of captivating voice.—Philadelphia Public Ledger.

The quality of her voice is delightful.—Minneapolis Journal.

She has great personal charm and magnetism.—Los Angeles Times.

A lyric soprano with a voice of beautiful quality, sweetness and flexibility.—New York American.

She has a delightful voice.—Toledo Times.

She ran the whole gamut of light comedy, romantic opera, ballads, lyrics and grand opera.—Lafayette (Ind.) Journal.

A singer of fine tone color and skill.—Los Angeles Express.

JEAN VERD

PIANIST

MONTE CARLO TO HAVE NEW PUCCINI OPERA

"Il Tabarro" a Tragic Work—Columbus Sans America—A Half Year Season Ends—Opera Under Fire—An Operatic Veteran Dies

Hotel Diana, Milan, Italy, }
October 24, 1916. }
Puccini has written another opera besides his latest "La Rondine." It is entitled "Il Tabarro," and is said to form the second part of a musical tract of which "La Rondine" is the first part. The third libretto was to have been the work of Gabriele D'Annunzio, the famous Italian writer, but the intervention of the war prevented this very desirable combination. An opera by Puccini and D'Annunzio has been eagerly looked forward to by the Italian public for some time, but, unfortunately, it will have to wait still a little longer.

First Performance of "Il Tabarro" at Monte Carlo

"Il Tabarro" is to be given this winter at Monte Carlo. The maestro who is to direct the opera, and whose name is not yet announced, is at present at Viareggio making all arrangements with the composer. The libretto is a very tragic one and contains a big scene between husband and wife à propos the wife's lover. The husband has killed the

lover, whose body he shows to his unfaithful wife, lifting a cloak (Il Tabarro) under which it is hidden from the ground.

Memorial to the Italian Prime Minister

Milan has been honored with a visit of the Italian Prime Minister, L'on Boselli. During his stay he was presented with a memorial by a commission headed by Mario Sammarco, Gaetano de Vita, and Avv. Segrè, who represented various operatic societies. The aged Prime Minister expressed his deep interest in the crisis which the war has brought about in the operatic world in Italy, and promised his entire support.

At the Dal Verme

The brilliant opening performances of "Damnation of Faust" at the Dal Verme have been followed by equally brilliant performances of "Il Matrimonio Segreto" with Inez Maria Ferraris as Carolina, Antonio Pini-Corsi as Geronimo, Taurino Pavris as Conte Robinson, and Salvatore Salvatti as Paolino; "La Fanciulla del West" with Carmen Melis as Minnie, Ulisse Lappas as Johnson, and Viglione-Borghese as the Sheriff, and "Cristoforo Colombo" of Franchetti.

Christopher Columbus Without America

Maestro Franchetti has reduced his opera to three acts, leaving out America. At the first performance this season, the newly arranged opera had an enormous success, due, however, almost entirely to the orchestra under Serafini, and the splendid singing of Viglione-Borghese as the pro-

tagonist. The part of Colombo belongs to the cantabili parts, in the Italian sense of the word; it requires at the same time great resistance, and in some of the ensembles the voice is called upon to meet some terrible singing. Viglione-Borghese rose to everything and deserved his great success.

A Magnificent Performance of "Il Barbiere"

On the 21st a great performance of "Il Barbiere di Siviglia" was given at the Carcano Theatre in Milan in favor of the Red Cross and a Society of Lyric artists. The opera was given exactly as it was written by Rossini. The part of Rosina was sung by Fanny Anitua, the famous contralto, who found no difficulties with the part that is generally excuted by the lightest of light sopranos. Riccardo Stracciari was a Figaro perfect. Antonio Pini-Corsi as Don Bartolo was in his best humor. Francesco Dominici as Almaviva and Vincenzo Bettoni as Don Basilio also were excellent. The chorus numbered 200 and was composed entirely of artists who generally sing first parts. At the end of the performance the national hymns were sung.

Opera at the Front

Under the patronage of Generals Cadorna (generalissimo of the Italian armies) and Porro (Cadorna's right hand man), a few performances of opera will be given soon at Udine near the Italian war front, whence Cadorna directs his military operations. The operas to be given are "Rigoletto" and "Tosca." Among the artists who are going to lend their services are Graziella Pareto, Ida Abry, Giacomo Maniero, and Luigi Montesanto. The proceeds are to be devoted to some charitable purpose.

Opera Company to Start Soon for Cairo

Among the artists engaged for the operatic season at Cairo which is to begin in November are: sopranos: Alvinia Dianette, Giansone, Dianti; tenors: Fortunato de Angelis, Luigi Bolis, Maurini, Bersellini, Anglada; baritones: Giuseppe del Chiaro, D'Andria, Ferretti; bases: Gualtieri, Tarrajoli.

Dianette Alvinia, the American soprano, goes to Egypt for the second year in succession as first soprano of the company. Also in Germany, France and Italy this accomplished American artist has had an uninterrupted run of success, and her principal triumphs in Italy include Brescia, Verona, Venice and Milan.

A Long Season Finally Ends

The opera season at the Carcano in Milan has come to an end, after a run of six months and a half, during which time 162 performances of opera were given. The season was put on by a society which has the laudable object of finding engagements for artists out of work on account of the war. The principals were paid their full salaries throughout the season. These salaries are very small, but at least they mean work. The choruses and orchestras got on an average 60 or 70 per cent. of what their pay would be in normal times.

Opera in Malta

Impresario Cesare de Lancelotti has also got his company ready for the season at the Reale at Malta. This season will commence November 15 and finish April 30 next year. The following artists are engaged: Conductors—Messina, Coop; sopranos—Rinalda Pavoni, Rosina Cronchi; mezzo-sopranos—Emilia Rubadi, Bianca D'Amico; tenors—Salvatore Salvatti, Egidio Cunego, Catullo Maestri, Michele Fontecha, Francesco Festa; baritones—Granforte, Lussardi; bases—Mariachess, Roveri.

The season will open with "Mefistofele" and two new operas for Malta will be "Madame Sans-Gêne" and "Racconti D'Hoffmann."

Death of Cav. uff. Giovanni Chiarella

After a long illness, Cav. uff. Giovanni Chiarella, proprietor of the Teatro Politeama at Genoa, died at his home in Genoa on the 6th. He was born in 1844 and the news of his death was received with deep regret in operatic circles.

Notes

People are wondering who is going to be the conductor at La Scala this year. Mascagni, Mugnone, Baroni, and Marinuzzi are most freely spoken of, but nothing is definitely known yet.

On the 10th, Charles Hackett, the American tenor, made his first appearance of the season at Genoa in "Mignon," scoring a success. He was obliged to concede an encore for the aria "Addio, Mignon."

"Sappho" of Massenet is to be given this year at La Scala with French artists. Among those already engaged are Mlle. Chenal, Charles Fontaine, tenor, and Perriez, bass.

Alberti Franchetti has almost finished his new opera, "Gluco e Scilla," libretto by Gioacchino Forzano.

Puccini's "La Rondine" has been definitely acquired by the Milan publishing house, Sonzogno & Co.

CHARLES COWEN.

Belle Godshalk Makes a "Most Favorable Impression" at Lowell

Belle Godshalk, soprano, was heard in recital before the Middlesex Women's Club of Lowell recently assisted by Mary E. Reilly at the piano. "Pleasing in both personality and in the quality of her voice," stated the Lowell Courier-Citizen "Miss Godshalk made a most favorable impression. She chose to present most of her numbers in an intimate manner, rarely employing the full power of her voice, but every now and then there were evidences that there was power enough in reserve. . . . It is well to bear in mind that to sing as she did requires more art than to force the voice to the limit of its possibilities. . . . There is a virtue in restraint which we often overlook. In the Gluck number she preserved well the classic flow of the melody and the simplicity which gives it charm. The German songs were enunciated clearly and the mood of the poems sustained with no little skill and artistry."

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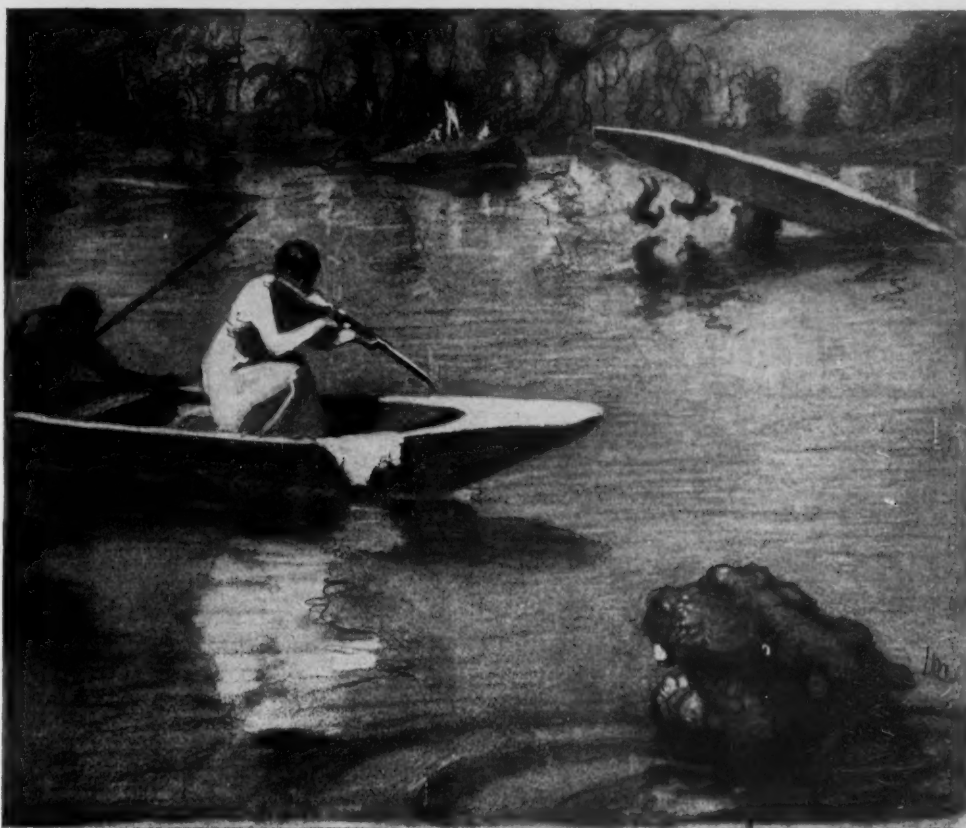
By Howard Edie

We arrived in Bulawayo, the principal city of Rhodesia, on a broiling African day. This was our third visit; nevertheless, we were pleased to be back once more. From Bulawayo we took the train for Victoria Falls. An hour and a half before this wonderful cascade is reached, its falling can be heard distinctly and you listen to a new and stirring melody accompanied by forest sounds. The music of many birds, the swish of the leaves created by the soft, warm breeze, the perfume of the wild flowers of the forest; all are made radiant by the hot African sun. In the vicinity there is a wonderful suspension bridge—one of the most unique in the world—which is invariably full of lizards. Close by is the rain forest, where it perpetually rains; the downfall is, of course, caused by the precipitation of the water which splashes and causes a permanent rainfall. The beauty of this part of the forest cannot be adequately expressed—a unique aspect of it is its apotheosis by a genuine halo in the form of a permanent rainbow, whose multi-colored radiations crown the spot day and night, in sunshine or rain, in moonshine or clouds. It is as though the Divine Artist had created this wonder scene expressing so many aspects of beauty and had crowned its excellence—glorified it—with a refulgence suggestive of the spiritual spheres.

It is not an unheard of thing to find a couple of lions lazily basking in the sun on the road from the nearest railway station to the Victoria Falls Hotel. Here and there can be discerned the tracks to the river, made by the wild animals. These forest creatures sometimes pay visits to the hotel, and on such occasions the inhabitants of the fowl yard are appreciably reduced. One night the hotel manager thought he heard ominous sounds; he opened his bedroom window quietly and pointing his gun at two bright specks in the darkness, fired—next morning the carcass of a beautiful large leopard was discovered. His chance shot had not only protected his fowl yard, but had secured a handsome leopard skin. Lions and leopards are not the only visitors to the hotel, but snakes, scorpions and centipedes are often uncovered in the bedrooms and the beds, much to the chagrin of travelers. This wild paradise is, of course, visited more by hunters than by sightseers. There are, in these jungles, numerous species of animals, including, besides those already mentioned, tigers, zebras, monkeys, giraffes; in fact, animal life is there prolific. It is of course necessary, for self protection, to be well armed; but that such graceful and divinely wrought creatures should be wantonly slaughtered to gratify man's lust for cruelty, misnamed "sport," is a blot—a foul blot—on our civilization.

The morning after the arrival of our party at the scene described, six Kaffir "boys" were pressed into our service and we set out for the Zambesi via the Falls. The hand of artificers has not yet eliminated the unsophisticated strangely gripping wild beauty of the place. The water shooting over the Falls comes from the Zambesi River. After gazing almost spellbound at this symphony of nature, which synchronizes wondrous form, inexpressible color and awesome sound, we pushed deeper into the forest, where monkeys gambled. The chimpanzees were playing gleefully in the trees; they look like small gorillas; when the young ones are caught they behave like naughty young children, happy only when they have their own way. The chimpanzee is strong and will defend himself if cornered; it is tractable and intelligent when disciplined. Baboons generally hover about rocky country; but the chimpanzee clings to the bush. When they are shot at by alleged sportsmen, the tragic appeal in their almost human cries is heartrending. From tree to tree these lively monkeys swung with their blinking eyes and funny faces. As we penetrated deeper into the bush the whistling of birds grew louder—sweet singing that blended with the numerous sounds of nature.

At last we reached the Zambesi, the home of the hippopotamus. The thrill of being chased by one of these huge creatures and dodging it, is a legitimate sport and is one of the great attractions of this river. The water horse is in the habit of making a dash for the canoes, with the object of upsetting them, and once he has done this he is quite satisfied. He does not himself touch the human beings who may be precipitated into the water, but it is said—though I have not verified it—that he invariably has working in conjunction with him a crocodile, who proceeds to make a meal of those who are not quick enough to escape by swimming ashore. Once the hippo sees the canoe he dives under the water straight for it, and the tactical way the native boys have of zigzagging across the water to the other side easily succeeds in dodging him. As he can only see straight in front of him, and does not realize until he arrives at the place where he sighted the boat that it has escaped him, he once again repeats the pursuit, and by the time he reaches the other



A WILD AFRICAN PARADISE.

side the grinning negroes have propelled the boat to the opposite bank. Thus the dark skinned boys continue playing hide and seek with the hippo.

As we neared the banks of the river, there was a quick, startled cry from Jan Cherniavsky; "Look! Look! A leopard." As the rest of us turned our heads we saw approaching him quickly an animal—the emotional and mental atmosphere was tense—it came closer and closer, and lo! and behold, it was—a dog; a dog looking like a tame cheetah. No sooner had the nervous strain from this incident relaxed, than our attention was attracted by a real, live hippo chase. Horse racing was not in it—the black boys were exerting every muscle to get their canoe to the river bank, but the water horse was too fast for them; they were upset and amidst excited laughter, tinged with fear, they noisily, and hurriedly, swam for the land, eventually reaching it without further mishap. Hardly had this event passed when there was an excited cry of "Che-Che! Che-Che!" from the negroes plying a boat on the river. We turned round just in time to see a lady passenger in the boat, balance herself on her feet, raise a rifle to her shoulder, and pointing it at a hippo which was closing in on them, she fired. The shot rang out; but the huge creature was unconcerned. Nearer and nearer he approached; the black boys were growing excited; they redoubled their efforts and sped ahead a few yards; then, like a flash, turned at right angles, just in time to see the hippo shoot directly ahead to where the boat had been a moment before. A joyful shout of triumph arose from their throats as they realized they had bested their foe and landed their passenger safely.

FAMOUS MORMON TABERNACLE FILLED TO HEAR McCORMACK

Unbounded Salt Lake City Enthusiasm for Irish Tenor—Unusual Local Event—Philharmonic Soloist

John McCormack Irish tenor sang in Salt Lake City before one of the largest crowds that has ever filled the famous Mormon Tabernacle. As the program proceeded appreciation and enthusiasm knew no bounds, and the Irish singer was called back as many as eight and ten times after each number.

The program included gems from Handel, Schumann, Brahms, Rachmaninoff, Bleichmann, James Dunn, Fritz Kreisler, Lane Wilson, old Irish songs arranged by Hughes, Milligan-Fox, and a delightful composition by

the accompanist, Edwin Schneider, "Your Eyes," which met with instantaneous approval of the appreciative thousands.

The recital was under the auspices of the University of Utah, with Fred C. Graham as acting manager, and is considered the most brilliant success in the musical line since Patti's and Schumann-Heink's last visits.

Donald McBeath, violinist, who is with Mr. McCormack on his Western tour, seemed to strike a popular chord with the Salt Lake City audience and also enjoyed a number of curtain calls.

A Local Event

A local event in Salt Lake City that aroused more than usual interest was the farewell concert given in compliment to Mr. and Mrs. Charles W. Meakin, who will leave in a few days to spend the remainder of the winter in New York. It is said that no other program presented within the past three years has included so great a number of Utah's most gifted musicians as that of November 21, when Otto King, cellist; Della Daynes-Hills, John T. Hand, Alfred Best, W. H. Langdon, Horace S. Ensign, Renata Freber-Walsh, Dorothy Schweikart, Becky Almond and Romania Hyde contributed their best work in solos, vocal and instrumental. Mae C. Cutler gave an inspiring reading, and Mrs. Meakin read with piano accompaniment of Squire Coop that charming bit from Bret Harte, "What the Chimney Sang." Excellent quartet work was done by some of Mr. Hand's best pupils, Edna Anderson, Aura Rogers, Carmalitta Pitt, Carl Camuelson and W. S. Holdaway.

Gov. William Spry made an opening address, in which he spoke most appropriately of the high place the Meakins fill in the community and the regret that is generally felt at their departure. Mr. Meakin closed the program with a graceful tribute to the talent represented during the evening and thanks for the demonstration of appreciation that had been accorded himself and Mrs. Meakin.

One of the most artistic touches of the concert was the playing of Squire Coop, who played all of the accompaniments except one played by Mrs. A. H. Peabody.

Contralto to Be Soloist With Philharmonic

Florence Jepperson, well known contralto, who until this winter has been one of the vocal instructors at the New England Conservatory of Music, has been chosen as soloist for the first concert of the season of the Salt Lake Philharmonic Orchestra, which will take place the first week in December.

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"Prince Igor," December 6

The second performance of Borodin's work this season found Luca Botta back in the cast, though in poor voice, and evidently by no means recovered from his recent throat trouble. To the lot of Mme. Alda as Jaroslavna falls much of the best music of the opera. She was in capital voice and did full justice to it. Amato, Didur, Seguro and Botta were in their familiar roles. Polacco conducted, bringing out the many beauties of the music, though perhaps a little added fire and dash in the ballet would be still more effective.

"Rosenkavalier," December 7

Performances of Strauss' gayest (and perhaps best) opera continue to interest large audiences, who show their

appreciation by enthusiastic applause. Critics who bleat nonsense about the advisability of cutting out certain unmelodious portions of "Rosenkavalier" seem to forget their Wagner. Pages and pages from that master's scores are merely descriptive and not at all interesting dramatically.

The cast which sang the Strauss work last Thursday was practically the familiar one, with Frieda Hempel repeating her wonderful singing and finished histrionism as the Princess; Edith Mason again giving extreme pleasure as Sophie, through brilliancy of vocalism and charm of appearance and action; and Paul Althouse affording another treat in the way of refined tone production and warm coloring. The one newcomer of the evening, Kathleen Howard, looked exceedingly well as Annina, and sang her measures with taste and temperament. Bodanzky conducted masterfully.

"Aida," December 8

Friday evening another Verdi work, "Aida," was accorded the same honor which was thrust upon "Trovatore" ten days previously, that of being promoted from its usual class of three dollar Saturday night opera to six dollar Friday night opera. Otherwise it was quite unchanged intrinsically, for it was presented with the usual Saturday night cast. Marie Rappold had one of her fortunate evenings, singing and playing perhaps better than she has done before this season, which compensated for that fact that Giovanni Martinelli was not quite at his best. Amato as Amonasro was satisfactory, though it was evident that his singing was handicapped by the cold which he has been struggling in vain to rid himself of for several weeks past. Louise Homer was neither more nor less satisfactory than usual as Amneris. The splendid features of the performance, those which raised it above mediocrity, were the fine conducting of Giorgio Polacco, the capital chorus singing and the well handled and arranged spectacles in the big scenes.

"Fidelio," December 9 (Afternoon)

The real features of the revival of Beethoven's beautiful, if un-operatic work, were Artur Bodanzky and his orchestra. The Metropolitan orchestra always plays well, but its performance Saturday shows its capabilities with a score after adequate rehearsal. Since the days of Mahler there has been no such magnificent performance of the "Lenore" symphony—played during the intermission in the second act—as that given by it Saturday afternoon. The one word to describe it is electrifying. The audience was fairly swept off its feet by the sharpness of the rhythms and the general brilliance of execution of the whole number. The only possible criticism might be that the pianissimi were so extremely piano that they were totally inaudible throughout a goodly portion of the house, which is not distinguished for its acoustic properties. Mme. Kurt as Fidelio not only made a charmingly sympathetic picture but did quite the best singing she has done this season. Fidelio is one of the most difficult operatic roles ever written, and her unquestioned success with it—heartily endorsed by the audience—gives fresh proof of her high standing as an artist. Edith Mason as Marcel-

line, new to the cast, did some splendid singing, but did not seem quite as much at home as in roles of less stilted character. Marcelline is in fact nothing but a stuffed doll, and a very poorly stuffed one at that, so that Miss Mason did well to do as well as she did with it. Johannes Sembach singing at his best almost succeeded in making the impossible Floristan a real flesh and blood character. Carl Braun as Rocco, the jailer—next to Fidelio herself the most plausible character in the opera—was excellent, doing the best work the present reviewer has seen from him in a long while. Weil and Goritz were quite impossible, vocally and histrionically, Goritz's melodramatic governor being food for laughter rather than fear. The chorus sang finely throughout, the beautiful chorus of prisoners, perhaps the best number in the opera, being especially well done. The stage management, as in the case of most of the German operas at the Metropolitan at the present time, needs decided refurbishing. Never before have we seen all the prisoners come out of the postern gate. Their entrance one by one from the back makes a most awkward picture.

"Manon Lescaut," December 9 (Evening)

Saturday evening's opera, "Manon Lescaut," was a charity performance for the benefit of the New York Italian Hospital and thus requires no extended comment. Nearly eight thousand dollars was realized for the worthy object, and in addition Enrico Caruso contributed

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CLAUDIA MUZIO,
As Tosca, the role in which she made her New York debut,
December 4.

his fee, partly for the benefit of the hospital and partly for another Italian charity. The Italian Ambassador and the Italian Consul General were present, and there was a general Italian patriotic air to the evening, the Italian hymn and the "Star Spangled Banner," being played between the acts.

The evening further demands attention for the fact that it was the occasion of Claudia Muzio's second appearance at the Metropolitan and her American debut in the title role of "Manon Lescaut," which was the opera given. It is trite to say that she confirmed and strengthened the splendid impression made by her as Tosca in her first Metropolitan debut Monday of last week. She had in "Manon" better opportunity to display her capability as a vocalist and she decidedly was not found wanting. Miss Muzio has an extraordinary ability to color her tones to fit the situation of the moment, an ability of which she makes full use. In straight singing such as that demanded by the aria in the second act she gives evidence of having had a thorough and effective schooling. It is a genuine pleasure to listen to her fresh, pure, young voice and her capital singing. Her acting showed that the excellences which she displayed in "Tosca" were not exceptional for her, but was on the same high plane as that of her recent appearance. Miss Muzio has already proved in her very first week that she is an accession of the utmost value to the company.

Mr. de Luca, de Seguro and Botta were seen in their familiar roles, while Mr. Papi conducted.

December 10, Sunday Night Concert

A Richard Wagner program was given at the usual Sunday night concert, with Marie Rappold and Jaques Urlus, soloists. A Wagner program invariably crowds the house, and so it was on this occasion. Mme. Rappold sang two of her best numbers, "Dich Theure Halle" and "Elsa's Dream," with beauty of voice, rousing her audience to such insistent applause that she had to sing an encore, the Wagner "Slumber Song." Herr Urlus' beautiful voice and manly style of singing made a never failing effect, so he too had to add an encore after each appearance. Tannhäuser's "Narrative" and the prayer from "Rienzi" were his program songs. The orchestra, under Richard Hageman, included the Tannhäuser overture, Siegfried Idyl, Rienzi overture, Funeral March from "Götterdämmerung," and the Kaisermarsch, which concluded the evening with a blaze of Lutheran "Heil Dir, König Wilhelm" blare.

Alfred Kastner, "Harp-Artist"

Alfred Kastner, harpist, who recently completed a two weeks' engagement at the Palace Theatre, New York, as soloist with Maud Allan and her company, is at present on tour with that company. Mr. Kastner was formerly principal harpist of Queen's Hall Orchestra, London, and harpist of the Royal Opera, Covent Garden. He was also pro-



ALFRED KASTNER,

Famous harpist who is appearing with Maud Allan.

fessor at the Royal Academy of Music there. For a number of years Mr. Kastner has been rated among the very best players of his instrument. In a letter to the Pester Lloyd (the leading German newspaper of Budapest), Dr. Theodore Helm referred to Mr. Kastner as a "harp-artist," saying that he used the word "artist" rather than "virtuoso" because "the musician dominates in all of Mr. Kastner's admirable recitals. A more extraordinary technic and more spiritual harp playing can hardly be imagined. Those present were virtually held spellbound by the performer up to the last chord. We must record this as a wonderful success at this season of the year when three to four concerts a day are the rule."

John Powell Plays in New York

John Powell's aim, at his recital in Aeolian Hall, New York, on Friday afternoon, December 8, was "to find works at the same time characteristic and unhackneyed," according to the program notes. He succeeded in finding the necessary works without going too far afield into the jungle of new harmonies or the deserts of old counterpoint. His program was chosen from Chopin's and Liszt's less frequently played works. There is nothing new and nothing hackneyed in the following list: "Allegro de concert," "Nocturne in B," "Barcarolle," "Tarantella," by Chopin; "Concerto pathétique," "Don Giovanni" fantasia, by Liszt.

The two works by Liszt might almost be classified as novelties, for they are so rarely played. Their technical difficulties and their length are more than their musical interest warrants, except to pianists of such technical skill that nothing is difficult. Of these two works the "Don Giovanni" fantasia is the most pleasing, probably because the Mozart melodies are already familiar to the listener who has nothing to do but to follow Liszt's embellishments. John Powell's bold and powerful style is more robust than the style one usually associates with Chopin. The greatness of Chopin, however, does not depend on delicacy of treatment. His works can stand the full tone and big line of John Powell as well as the insinuating grace and wavy line of De Pachmann. The "Barcarolle," which is almost a nocturne in De Pachmann's hands became a tone poem when John Powell played it. Both interpretations are enjoyable. Chopin's "Tarantella" is not one of the composers' happiest works, and John Powell was justified in making it vigorous and brilliant. The large audience approved very strongly of the American pianist's interpretation of the works he played. Seldom does one hear such prolonged and vigorous applause after every number on the program.

CLAUDIA MUZIO'S

Debut at the
Metropolitan Opera House

— a —

TRIUMPH

The Opinions of the Daily Press:

N. Y. MORNING TELEGRAPH Dec. 5, 1916.

YOUTHFUL ITALIAN LYRIC SOPRANO MAKES FIRST APPEARANCE HERE IN PUCCINI'S TRAGIC OPERA

By JOHN H. RASTERY.

Manager Gatti-Casazza of the Metropolitan Opera Company "pulled something" on New York last evening. It is all very well to announce that he has inducted a young, beautiful and "promising" lyric soprano from Italy. She is young, she is beautiful, but—she is promise fulfilled.

Nothing in the way of grand opera success has approached the triumph of Claudia Muzio as Tosca last evening since Bori started New York with her first singing of "Manon." But the Muzio is so far superior as an actress and as a personally superb physical individual in action, in song and in posture that it is no wonder that the great audience of last night went literally "mad" about her.

In the striking down of the fan, in the stabbing scene, in the final leap from the escarpment, no finer acting has ever been seen on the Metropolitan stage than that offered by Miss Muzio last night. For some psychological reason, Caruso, Scotti and the others, acted to the top of their bent last night. Perhaps they only wished to key the new star to the limit of her great endowments as an actress.

BEST ACTRESS IN METROPOLITAN.

She overtopped and outshone them all without an apparent effort, and in the majestic beauty of her person, no less than in the absolute mastery of her singing gifts, she dominated a cast that is without a peer upon the grand opera stage. That is a bald statement of facts that was borne out at every stage of last night's performance of "Tosca." Scotti is the greatest of the singing actors. Caruso is the greatest of the acting singers, but after last evening's giving of "Tosca" with Claudia Muzio as the Florida of the most musically dramatic role ever offered to a lyric soprano, the New York public is in position to admit that it has the sum and crown, the expectancy and rose of foreign genius in this orientally beautiful and genuinely passionate Italian girl.

Not since the Metropolitan commenced its audacious and admirable adventures in the big business of inducing new stars and new operas has the Metropolitan Opera House witnessed anything like the ovation given to Claudia Muzio after the first big cathedral scene as played and sung last night. It will not do to say or suggest that Caruso's Mario was placed in shadow or that the noble acting of Scotti was outdone. But in the combination of magnificent acting, beautiful personal projection and perfect singing Miss Muzio scored a triumph that was so brilliant as to outshine even her more famous associates.

THE AUDIENCE IN AN UPROAR.

The fact that the magnificently large and expectant audience expected no such surprise was made manifest by the uproarious applause which greeted Miss Muzio at every aria and scene. The very action of the play was interrupted and after the act curtains the recalls were so frequent and so demonstrative as to cause a notable delay in the action of the performance.

With Claudia Muzio, the young Italian lyric soprano, in her New York debut as Florida, Caruso as Cavaradosi, Scotti as Scarpia, and the lesser roles filled by foremost members of the Metropolitan cast, "Tosca," at the Metropolitan Opera House last night, proved the most eventful and popular of the season thus far.

The audience, too, may be said to have met the beautiful young prima donna half way, and her nervousness at the commencement of the performance soon yielded to the confidence inspired by the hearty reception which she received.

Claudia Muzio, whose contract with the Metropolitan Opera Company has been advanced a year, although spoken of as a lyric soprano, also includes in her repertoire such dramatic roles as Aida and Leonora, and is today the most talked of young singer in Italy, of which country she is a native. She is blessed with beauty of face and a fine stage presence.

N. Y. AMERICAN, Dec. 5.

CLAUDIA MUZIO'S AMERICAN OPERATIC DEBUT A TRIUMPH.

By MAX SMITH.

It was not the first time, to be sure, that Claudia had given proof of her talents, though it marked her first appearance in America. Without the experience she had gained in the course of a few short years on the other side of the Atlantic—where she had even appeared successfully in London's Covent Garden together with her distinguished associate of yesterday—one could hardly have faced the ordeal of an important debut with the assurance and the self-control which she manifested on this occasion.

To her, however, as well as to her father and mother, no previous experience—not even her first venture on the stage—brought such a strange and overwhelming sense of delight as the applause that greeted her performance of Tosca last night in the home of her childhood. That she had won the enthusiastic approval of the crowd she must have known before she answered numerous curtain calls at the end of the first act with Enrico Caruso and Antonio Scotti, who, as usual, impersonated the Mario and the Scarpia for Puccini's blood-curdling opera. For a ready after the first scene in which she and her tenor associate played admirably into each other's hands, she was compelled to bow her acknowledgment to a demonstrative outburst that compelled Maestro Polacco to hold up the performance until she had made a belated exit.

HER SUCCESS SWEEPING.

But Signorina Muzio did not discover before the second act how sweeping a success she had achieved. Her singing of the "Vissi d'Arte," following a highly dramatic performance of the preceding scene with Scotti, evoked a veritable storm of handclapping, and a few minutes later, when she appeared alone before the curtain, she was welcomed with a roar of noise such as one seldom hears in the Metropolitan Opera House, especially on a Monday night.

N. Y. HERALD, Dec. 5.

METROPOLITAN'S YOUNGEST PRIMA DONNA HAS VOICE OF FINE QUALITY AND EXCELS AS ACTRESS.

Not in a decade has a new Italian soprano had such success at a first performance here as Claudia Muzio had last night when she sang for the first time in America in "La Tosca" at the Metropolitan. She was the first Italian to sing the role in that house.

Her coming here was arranged upon short notice. Lucrezia Bori had suddenly left the company, and a cablegram was sent to Miss Muzio in Italy to start for New York at once. She did, and eleven days after landing here she made her debut. Her father, walking nervously about the house where he had been present at the debuts of many great singers of the past, seemed the happiest man in the place last night.

Miss Muzio's Tosca was in many respects the most striking portrayal seen in New York in years. The singer is strikingly beautiful. Also she has the bearing that the part requires, and she is a remarkable actress. She put thrills into the role that were unknown here. . . . So much intense feeling has not been infused into the acting of the part in a long while. Many Italians in the audience were roused to cheers.

"The greatest Tosca since Ternina," some of them said.

N. Y. WORLD, Dec. 5.

CLAUDIA MUZIO SINGS HER WAY INTO FAVOR.

A new soprano, Claudia Muzio, made her debut at the Metropolitan last night, and unless signs fail she should step satisfyingly into the place vacated by Lucrezia Bori, if indeed she does not do considerably more than that. For despite the nervousness attendant upon a first American appearance, Miss Muzio established her artistic qualities as exceptional and indicated a promise that is pleasant to contemplate.

She chose the title role of Puccini's "Tosca" as the one in which to make her bow to New York. It was an excellent choice, because not only did it give her abundant opportunity to disclose the extent of her vocal and dramatic equipment, but it permitted her to display to full advantage her personal attractiveness.

N. Y. GLOBE, Dec. 5.

Claudia Muzio, the young lyric soprano from Italy, who has come over here to strengthen an opera company which, for the season at least, has lost the services of that fairest Spaniard, Lucrezia Bori, made her American debut as a singer at the Metropolitan last evening. Personally Miss Muzio is no stranger to New York, for here she passed a part of her girlhood. Whether or not that early association contributed to the warmth of the reception accorded her by the huge Monday night opera audience, it is a fact that rarely has the performance of a new singer been punctuated with such frequent and hearty applause. A Jenny Lind or an Adelina Patti need not have been ashamed of the ovation Miss Muzio received after the curtain had fallen on the slaying of Scarpia.

Miss Muzio has the lovely quality of youth, she is also of good height and enviable shyness, and she bears aloft the finest dark Ristori head of Roman tragedy seen in many a year. Miss Muzio has temperament and she succeeded in expressing as scarcely an Italian woman could fail to do, something of the spirit of Florida Tosca. . . .



ST. LOUIS ENJOYS NEW YORK ARTISTS

Grainger and Cochran Recent Visitors—Heink Conservatory Recital—Progressive Series of Piano Lessons—Child Pianist Heard

St. Louis, Mo., November 22, 1916.

The St. Louis Symphony Orchestra, Max Zach, conductor, gave its first pair of concerts of the season November 17 and 18 with Percy Grainger, the Australian pianist-composer, soloist. Mr. Grainger gave a masterly performance of Grieg's concerto in A minor, which pleased the audience immensely. Mr. Zach's rule of no encores was broken in the middle of the program, in that Mr. Grainger was compelled to respond, after six recalls, with Grieg's "To Spring." Mr. Grainger also performed remarkably well the piano part in his own suite, "In a Nutshell." The large audience was very enthusiastic. Another interesting suite, "The Sphinx," was by our own townsman, Samuel Bollinger, head piano teacher of the Strassberger Conservatory of Music. This fantasy suite of five movements was recently awarded the first prize for an orchestral composition in the competition conducted by the St. Louis Art League. It is worthy of recognition on any program.

Eleanore Cochran With Pageant Choral

The St. Louis Pageant Choral Society of 200 mixed voices, Frederick Fischer, conductor, accompanied by the entire St. Louis Symphony Orchestra, with Eleanore Cochran, dramatic soprano, as soloist, assisted by four popular St. Louis vocalists, Mrs. Arthur Schutz, contralto; J. Glenn Lee, tenor; Frank Spahn, baritone, and Oliver H. Clark, bass, was heard in recent concert. The chorus never sang to better advantage. There was marked finish and precision.

The aria "Inflammatus" Eleanore Cochran sang in a full soprano of ravishing quality and great volume. Bruch's cantata, "Fair Ellen," with Eleanore Cochran and Frank Spahn, baritone, soloists, was a feature of the first part of the program. Mr. Spahn received his excellent training in the studio of Etta Edwards.

Heink Conservatory of Music Recital

A large audience was present at the recital given by the Heink Conservatory of Music at the recital hall Saturday evening. The most interesting numbers on the program were the Felix Heink compositions, the aria from "Mirabeau" and "The Danza," sung by James Roach, accompanied by the composer, and two piano duos, ballroom scene from "Mirabeau" and "Marche Militaire," with Mr. Heink at the second piano.

The Progressive Series of Piano Lessons

An explanatory demonstration of "The Progressive Series of Piano Lessons" was given by E. R. Kroeger and Earle de Weese, lecturer of the Art Publication Society

of St. Louis. Mr. Kroeger, who conducted so successfully the Cornell University Normal last summer in this, exemplified many of the features by which this work facilitates the pedagogic music knowledge, being used in correlation with his system, which has been so successful for twenty-five years. Mr. De Weese stated that about 4,000 teachers were successfully using the "Progressive Series." Text material as oral teaching is an acknowledged advantage of this work. Composition is made practical and performance at the keyboard is made intelligent and expressive where a knowledge of the whyfores is imparted.

Ten Year Old "Wunderkind" Piano Recital

Lorna Drew, the ten year old talented pianist-composer, gave a program of piano compositions by Liszt, Mozart, Beethoven, Paganini, MacDowell, Chopin, etc., at the Wednesday Club, November 22. Little Miss Drew is a precocious child displaying a remarkable tone, marvelous memory and an unusual interpretation for a child of ten. E. R. Kroeger gave her a theme to improvise upon which she did with ease, receiving much applause from the many professional musicians and music critics. St. Louis is very proud of this prodigy.

M. B. D.

Bohemians to Hear Mozart

At the next public gathering of the Bohemians, on December 26, the two Mozart operettas which were heard here at the Garrick Theatre recently will be repeated.

IMPRESSIONS OF LEOPOLD GODOWSKY

By Margery Stocking

On the program I read the name Leopold Godowsky, and impatiently awaited his coming. At last the door to the left opened. A storm of applause greeted the rather sad faced but distinguished looking little man of Poland as he stepped across the threshold.

He bestowed a polite nod upon the audience as though to say, "I must notice you so long as you are here," and seating himself, drew up his chair reverently to his beloved instrument. Then from the brain and fingers of this most unassuming genius rippled Chopin's exquisite music. And one had the feeling that the composer was there in spirit to bless the interpreter as he played.

It was hardly credible that delivery so brilliant, fiery, passionate, could issue from a being who has known the hardest knocks that life can give. But then that is the mystery of this musical personality.

Godowsky is full of surprises; one never knows what to expect. Whether his music be vivacious, melancholy, pathetic, always he approaches it with imagination and temperamental susceptibility. He seems to play to please himself, and if it so chance that he please his hearers likewise, so much the better. If one might judge from the recall after recall which topped the Chopin program, Godowsky succeeded wondrous well—in pleasing both.

What the Criterion Male Quartet Has Accomplished

Among the engagements which the Criterion Male Quartet, of New York City, has thus far successfully filled are the following:

October 30, Oneonta, N. Y.; October 31, Gloversville, N. Y.; November 1, Geneva, N. Y.; November 2, Canandaigua, N. Y.; November 7, Upper Montclair, N. J.; November 9, Brooklyn, N. Y.; November 11, New York City (Beethoven Society, Ritz-Carlton); November 14, Ossining, N. Y. (return engagement); November 16, Montclair, N. J. (Montclair Club); November 19, Brooklyn, N. Y. (Crescent Athletic Club—third consecutive appearance); November 21, Malone, N. Y.; November 22, Ogdensburg, N. Y.; November 23, Potsdam, N. Y.; December 3, Hackensack, N. J. (Elks)—third consecutive appearance.

The personnel of this quartet consists of John Young, tenor; Horatio Rench, tenor; George Reardon, baritone, and Donald Chalmers, basso, each being a thorough artist whose excellent work has brought into the fore in musical circles.

An Unusual Werrenrath Tribute

Even among the glowing tributes which invariably acclaim Reinald Werrenrath, the remarks of the Louisville (Ky.) Herald are unusual. They are herewith appended without comment, for none is needed in regard to this well known and popular artist.

Reinald Werrenrath gave us something more than a recital, something more than a program, unusually well composed and balanced. He gave us a lesson in voice production, in enunciation, in interpretation, in restraint and artistry. A voice at once sonorous and limpid; a power that can be explosive at will and is, at other times, "muted" as are strings to a tone of ineffable quality; a singularly fine insight into the literary and dramatic value of a song; humor as well as dignity; a good presence and a manly bearing; these are among the qualities that make of Reinald Werrenrath quite the most satisfactory musical exhibit of the season.

It was a crowded and a rapturous audience that followed a program all too short and that went away not always appreciating, perhaps, that it had been sitting at the feet of a master quite as much as it had been listening to good music, lovingly and authoritatively rendered.

Color, plasticity, fire, expression, a certain degree of audacity, all these belong to an artist it will be a privilege to meet again.

Mabel Garrison a Witherspoon Pupil

It is of interest just now, when every one is filled with admiration for the splendid art of Mabel Garrison, to remember that for a year and a quarter she has been studying with Herbert Witherspoon. In addition to his worth as a vocal teacher, Mr. Witherspoon is thoroughly familiar, through his long experience as a member of the Metropolitan Opera Company, with all the operatic traditions which are associated with this organization. Miss Garrison's ability to sing the role of the Queen of the Night in the "Magic Flute" on very short notice and that, too, in a manner to arouse the unstinted praise of her audience, speaks well for the excellence of her training and the ability of her instructor.



IMPRESSIONS OF LEOPOLD GODOWSKY.

GRAINGER ATTRACTS LOS ANGELES MUSICIANS

Australian Pianist Given Western Homage—Constantino With Orpheus Club—Symphony Study Club—Chamber Music—Dominant Matinee Musicale and Fine Arts of Pasadena Events—National Contest for Young Professional Musicians

Percy Grainger was heard in recital in Los Angeles on November 23 by a good sized and very musical audience. It is greatly to the honor of this young pianist that he attracts musicians and that what he does interests musicians. It interests the general public as well, but there are many



PERCY GRAINGER,
Pianist.

who interest the general public without interesting the musicians at all.

Grainger's program caused some regret because of brevity. When one has such a player once in a while one wants him to be prodigal in his offerings. But what he did play was so wonderfully satisfying that perhaps we should not complain. There is something colorful about his interpretation of the Ravel "Ondine" conception that is truly fascinating and proves him to be a great pianist as well as a great musician and a great poet.

His Brahms—the Paganini variations—and his Bach-Busoni were no less splendidly pianistic. His other numbers on the program were the Schumann "Romance" in F sharp, some Grieg and a goodly offering of Grainger with its brightness, its fine part writing and its inimitable good humor. There were many encores and the recital was one of the most undeniable successes of the season.

Constantino Soloist With Orpheus Club

With Constantino as soloist the Orpheus Club concert on November 24 was a tremendous success. Not that a great soloist is necessary to render the work of this excellent male chorus a success, but it no doubt adds to the sensational side of it. Constantino was in splendid voice and proved himself once again to be a great master of song.

Under the direction of J. P. Dupuy the club sang a well chosen program with such skill and such fine musicianship that one is tempted to class them as among the best organizations of the country. Dupuy is a splendid trainer. He is not only a musician but a drill master who knows just what he wants and never rests till he gets it. This club is getting good public support here, but it should have much more of that same support. The good people of Los Angeles should realize that they have a really valuable asset and should make the most of it.

Brahms Quintet Concert Enjoyed

Debussy, Mouquet and Brahms were the composers represented on the first concert of the Brahms Quintet, a most excellent chamber music organization which has its home in Los Angeles. The personnel of this quintet are: Oskar Seiling, first violin; Herman Seidel, second violin; Rudolph Kopp, viola; Axel Simonsen, cello, and Homer Grunn, piano. The quintet was assisted at this concert by the Plowe Wind Instrument Society, Jay Plowe, flute;

Emanuel Mancusi, oboe; Antonio Raimondi, clarinet; Jos. Ferri, second clarinet; Samuel Bennett, horn; Max Blaes, bassoon; Jos. Borgia, second bassoon. . . . all, I think, members of the Los Angeles Symphony Orchestra. They played a suite in three movements by J. Mouquet—nothing remarkable in the way of music, but well written and attractive. It was played with good ensemble and great expressiveness, the fine tone balance being especially commendable.

The quintet played Brahms in F minor, giving it a singularly spirited reading. The opening number on the program was Debussy's quartet, which those who love, love much, and those who hate, hate equally much. There seem to have been a majority of the lovers for the applause was long and loud. It is surprising how many musicians are attracted to these concerts of the Brahms Quintet. The hall was full to overflowing, and a large proportion of the audience were professional musicians, which is as it should be.

Symphony Study Club

Mme. Rudolf's Symphony Study Club, which meets at her beautiful Los Angeles studio, is conducted on lines which must meet with the approval of every serious artist. It is Mme. Rudolf's object to instill a love of symphonic music into the minds of her class. She plays the symphonies of the greatest writers from very excellent piano arrangements, and speaks upon their beauties. Especially interesting is an edition of all of the Beethoven symphonies arranged by Liszt and prefaced by a very interesting introductory note by the arranger. This season the course will include works by Strauss, Mendelssohn, Mozart, Liszt, and Beethoven.

Dominant Matinee Musicale

As has been customary for many years the October meeting of the Dominant Club was made an honor day for Jennie Kempton, honored and loved member of the club. Mme. Kempton is nearing four score years, the closing days of a brilliant and honored career. She was one of the great prime donne of this country and one of the first American girls to earn laurels abroad. This homage paid her on this annual club day, which comes about the time of her birthday, has become a feature of the club's yearly program. On this occasion Mrs. Stivers presented Mrs. Kempton with a bouquet as an expression of the love and congratulations of the club.

At the November luncheon, the club had as its special guest Florence Macbeth who, much to the delight of the members, sang a few numbers following the repast. At this luncheon Frank Patterson and L. E. Behymer addressed the club on the subject of the Los Angeles Symphony Orchestra and urged its support.

Matinee Musical Club

The Matinee Musical Club has given two interesting programs this month, the first, November 2 was the artist program, given by Inez Bushnell, flutist, and Gage Christopher, basso cantante.

The program for November 9 was given by Elizabeth Barrett, pianist; Mildred Dawson, soprano, and the delightfully rendered drama of George W. Cable, "Bonaventure," read by Lois Thompson.

Fine Arts Club of Pasadena

The Fine Arts Club of Pasadena met with Eleanor Miller, Monday evening, October 16. The program was particularly interesting as it presented Mr. and Mrs. John Marquardt, who have recently come to Southern California to make their home. Mr. Marquardt was for many years in San Francisco, a well known violinist and conductor, and Mrs. Marquardt, as Miss Breitschuck, a well known harpist, playing with many of the symphonies.

National Contest for Young Professional Musicians

The local contest for the admission to the second biennial national contest for young professional musicians was held Saturday afternoon, November 4, at the Ebell Club House. There was only one contestant each in piano and violin, so they did not need to appear on the local program. The contestants for voice were heard, the judges being Carrie Jacobs Bond, Florence Macbeth, Cathrine Stone, Horatio Cogswell and Jane Catherwood. The prize was awarded to Ruth Hutchinson. The winner of this contest is entitled to compete in the State contest, and in turn the State contestant getting the highest marks will be sent to the national contest.

J. C.

James Goddard a Dependable Member of the Chicago Opera

One of the most dependable members of the Chicago Opera is James Goddard, whose heroic stature fits him particularly for Wagnerian roles, though he is equally successfully in others.

Concerning his performance of Hunding in "Die Walküre" on Sunday evening November 26, the critics of the local press said:

Mr. Goddard's Hunding was again a perfect thing to hear and see.—Frederick Donaghey of the Chicago Tribune.

Mr. Goddard was very good as Hunding.—Herman Devries of the Chicago American.

James Goddard, an excellent artist, was a strikingly pictorial and fine singing Hunding.—Edward Moore in the Chicago Evening Journal.

Hunding's music in the first act was excellently given by James Goddard.—Karlton Hackett in the Chicago Evening Post.

Hazel Peck Heard in Interesting Program

Hazel Peck, the gifted young pianist who is a favorite with music lovers of Pittsburgh and its vicinity, delighted every one with her playing of the Variations Symphonique (César Franck) at a concert given in Pittsburgh recently. The event, which took place in Carnegie Lecture Hall, was given for the French section of the Academy of Science and Art. Another appearance for her last month occurred on November 28, when she shared a pro-



HAZEL PECK,
The gifted young pianist.

gram with Rose Leader, Miss Peck's numbers being the Tchaikowsky theme and variations, a Mozart fantasia, Debussy's "Claire de Lune," the Liszt arrangement of "Maiden's Wish" (Chopin), a nocturne, a valse and a ballad by Chopin and the Liszt Hungarian fantasia.

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**JOHN
POWELL**

WHOSE ORIGINALITY IN THE ARRANGEMENT OF HIS PROGRAMS IS AS MARKED AS THE ARTISTIC WORTH OF HIS INTERPRETATIONS, DUPLICATES IN BOSTON THE SUCCESS OF HIS NEW YORK "ALL-SCHUMANN" RECITAL.

In turn Mr. Powell made the "Faschingschwank" sound almost with orchestral variety, intensity and glow, as though Schumann were minded to write a symphonic poem but chose the instrument that was natural and stimulating outlet to all the promptings of an imagination that, in those days, was never spent with its own ardors. The pianist's richness of tone, warmth of color and vigor of movement glorified the music from that striding hint of the "Marsellaise" at the beginning to the glittering abandon of the end.—*Boston Evening Transcript*.

The audience, it is safe to say, gained more and deeper understanding of true musical art from this one program than would have been possible to get from half a dozen miscellaneous programs. . . . That his voice (Schumann's) is not so often heard is because there are few interpreters like Mr. Powell who, in addition to the gift of discernment, possess the courage to lay bare their understanding before an audience.—*Christian Science Monitor (Boston)*.

MR. POWELL WILL BE AVAILABLE IN THE FAR WEST IN JANUARY AND IN THE MIDDLE WEST IN MARCH.

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GOTHAM GOSSIP

Tonkünstler Society Concert—Claude Warford's Songs—Five Patterson Pupils Sing—Adele Lewing's Autographed Souvenirs—The New Assembly Concert—Robert Huntington Terry and Hemus—Arnmann-Barleben Recital—Southland Singers—Smith-Bradford Music at the Broadway—Anne Murray Hahn, Pupil of Klibansky, in Song Recital—Educational Alliance Concert—Notes

At the Tonkünstler Society's monthly concert at Memorial Hall, Brooklyn, December 6, the program opened with a sonata for piano and violin by Neimann, it was well played by A. Campbell Weston and Ruth Taylor. Louis James, tenor soloist in church circles of Brooklyn, sang "Bettlerliebe" (Sturm), op. 34, No. 2, August Bungert; "Zueignung" (Von Gilm) op. 10, No. 1, Richard Strauss; Aria from "Martha," all in German, with excellent diction and pleasing lyric voice. Mr. Weston played the accompaniments. Vladimir Dubinsky, cellist, rendered very artistically the difficult Bach suite in D major (No. 6), allemande and gavotte, for cello alone. The effective manner in which these movements were given deserves much praise.

The beautiful theme and variations (Tchaikowsky) for violin, cello and piano was given by Mr. and Mrs. Tollefsen and Mr. Dubinsky. This was truly a delightful number, given by artists in every sense of the word. Mrs. Schnabel-Tollefsen is entitled to particular mention for her unusual touch and technic, and for the fine quality of tone she produced from the indifferent piano on which she had to play. The audience paid the closest attention.

Claude Warford's Songs

Claude Warford's songs are constantly appearing on the programs of the best singers. Two years ago Mr. Warford's first songs were published. Since that time they have come into such favor that he is being recognized as a song writer, as much as a foremost teacher of the voice.

The following is a partial list of artists who are singing Warford songs: Florence Mulford, Florence Otis, Mme. Hudson-Alexander, Mme. Buckhout, Beatrice McCue, Harriet McConnell, Edith Hallett Frank, Tilla Gemunder, Edna Peard, Edna Wolverton, Percy Hemus, Reinald Werrenrath, Hallett Gilbert, Harvey Hindemeyer, and Carl Rupprecht.

Percy Hemus sang "Earth Is Enough" (Warford), at his Aeolian Hall recital a fortnight ago; it is dedicated to him. Three new songs will soon be issued by the Carl Fischer press.

Five Patterson Pupils Sing

Five pupils of Elizabeth Kelso Patterson gave a recital in the Patterson's residence studio, December 4. Frankie

Holland being unable to sing, Annah Hess sang two numbers in her place. "Valza di Musetta" from La Bohème and "The Wren" (Lehmann). Miss Hess has a voice of beautiful tone and fine range. With study she should become an artist of high rank.

Helen D. Erskine has a contralto voice of good power. She is a musician, and sings very artistically. Dorothy Haynes, who played Helen D. Erskine's accompaniment, deserves notice. Agnes Waters, a contralto who has studied with Miss Patterson for several seasons, is now prepared to do concert work. She was most successful in her singing of "Over the Hills" (Bauer). Estelle Leask is a soprano who sings in a most charming manner. The last number on the program, "Irish Weather," words by Estelle Leask, music by M. Hoberg (who accompanied the song), had to be repeated; it was sung in public for the first time.

After the program Mr. Marble, a guest of the evening, sang a number of songs which were greatly enjoyed.

Adele Lewing's Autographed Souvenirs

Adele Lewing, the well known pianist and authorized teacher of the Leschetizky method, a graduate of the Leipzig Royal Conservatory, has on the wall of her studio, artistically framed, many original letters, autographs, and manuscripts from the following prominent musical lights, namely, Reinecke, Brahms, Clara Schumann, MacDowell, Payne, Weingartner, Nikisch, Leschetizky and others. MacDowell's "souvenir" consists of a single page in his own manuscript writing, dedicated to Mme. Lewing. All these letters and manuscripts show the high esteem in which she is held.

The New Assembly Concert

C'zelma Crosby, cellist; Em Smith, violinist; May Bingham, pianist (The Czelma Trio); Lillian Roberts, soprano, and Harvin Lohre, tenor, were the soloists at the last New Assembly concert, Mme. Belle-Ranske, founder; David Bispham, president. Lillian Roberts sang songs in German, French and English, closing with Tosti's "Good-bye" with fine expression, tenderness and good style. She is of pleasing appearance and had to respond to encores. The other artists collaborated in trio music, and a group of tenor songs by Manna Zucca (composer at the piano) were pleasing. Czelma Crosby also had to play an encore after her solo pieces.

Robert Huntington Terry and Hemus

Percy Hemus sang Terry's "Southern Lullaby" at his recital in Aeolian Hall, December 1, with success. Mr. Terry is organist and choirmaster of St. Andrew's Church, Yonkers, and is fast making a name for himself as a composer.

Arnmann-Barleben Recital

Margaret Arnmann and Karl Barleben, vocalist and violinist respectively, will give a joint recital on February 5. A little later Mr. Barleben will give his own violin recital. He is a former leading violinist of the Boston Symphony Orchestra, and at his recital will play standard, classical and little known modern works.

Southland Singers

Rehearsals of the Southland Singers, Mme. Dambmann, founder and president, continue regularly on successive Wednesday mornings, 10.30 o'clock, at the Tuxedo, Madison Avenue and Fifty-ninth Street. Nine such rehearsals have already been held, Philip James, conductor, and four more will be held before the first concert and dance scheduled for January 8 at the Hotel Plaza.

Smith-Bradford Music at the Broadway

James C. Bradford and Harold O. Smith, respectively, director of the orchestra and organist at the Broadway Theatre ("Metropolitan Home of Selznick Pictures"), are providing unusual music. Last week, Tchaikowsky's "Slave March," "colored scenic," with Enrico Leide, cellist; pieces by Wagner, Offenbach, Puccini and others, made up a most interesting program, ably performed. The playing of "A Perfect Day" by Mr. Smith, the lights controlled according to the sentiment of the text, was a particular feature.

Anne Murray Hahn, Pupil of Klibansky, in Song Recital

Anne Murray Hahn has been engaged to sing at a concert in Wilkes-Barre, Pa., November 25, and two concerts

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of the People's Music League, December 13 and 17. Lalla B. Cannon, also a Klibansky pupil, who sang at the Sunday concert at the Hotel Vanderbilt, was liked so much that she has been engaged for three more concerts. December 13 she will be the soloist of the first concert of the Glee Club of the Y. M. C. A.

Gilbert Wilson, of the Klibansky studios, has been substituting at the Old Reformed Presbyterian Church, Brooklyn and University Place, and Louise Davidson and Claire Rivers have been engaged to give costume recitals in Atlanta, Ga., and Florida, in January.

Two notices follow:

Miss Hahn's voice is wide in compass, of unusual power when she brings its full volume into play and fresh and pleasing in quality. In her introductory number, the "O Don Fatale" aria from Verdi's "Don Carlos," she showed an emotional resource and an ability in tonal coloring that enabled her to do justice to the dramatic elements in the air and to impress the audience by the surging feeling in her interpretation.—Evening News (Newark, N. J.).

Miss Hahn displayed a powerful contralto voice, which was well controlled. Miss Hahn's enunciation was distinct, and aided materially in furthering the audience's enjoyment of her work.—Call (Newark, N. J.).

Educational Alliance Concert

Thea Holm, soprano, and Karl Louis Richling, baritone, gave a recital in the Straus Auditorium, Educational Alliance, New York, Wednesday evening, December 6.

Elsa Lyon's Pupil Engaged by Savage

Annette Besuden, mezzo-soprano and pupil of Elsa Lyon, the well known contralto and teacher with studios in Carnegie Hall, has been engaged by Savage for one of his coming productions. Miss Lyon has begun work in recording for a talking machine company of Richmond, Ind.

Notes

John W. Nichols has issued a post card containing recommendations of him as a tenor singer from De Reszke, Dufft, Gordon and others.

Mrs. Louis Gottschalk (nee Miss Gleason, of Buffalo) is now located in Sewaren, N. J. She is organist of the Lutheran Church in Weehawken, and is a capable and reliable musician.

The orchestra of the Women's Philharmonic Society, Madeline H. Eddy, conductor, is in need of more members, both amateur and professional, wind instruments as well as strings. This orchestra has done good work in the past, and should have the generous support of all true music lovers.

NEW YORK CONCERT

ANNOUNCEMENTS

Matzenauer With Philharmonic Society

Sibelius' second symphony and Richard Strauss' tone poem, "Death and Transfiguration," are Josef Stransky's offerings for this week's pair of Philharmonic concerts this (Thursday) evening, December 14 and tomorrow (Friday) afternoon, December 15. The Finnish composer's symphony is played for the first time at these concerts. Margarete Matzenauer, of the Metropolitan Opera Company, is to sing the Letter Scene from Tchaikovsky's lyric drama, "Eugen Onegin" and Immolation Scene from "Götterdämmerung," Wagner.

The concert, Sunday afternoon, December 17, will be the Philharmonic's last appearance in Carnegie Hall until January 5, 1917, the interim to be devoted to preparing the January festival and to rehearsing for the latter part of the season. The festival will celebrate the seventy-fifth anniversary of the society's foundation. The Sunday concert on December 17 is to include a revival of Gade's symphony in C minor. The soloist will be Mischa Elman, in Bruch's concerto, the remainder of the program being devoted to compositions by Liszt and Debussy.

Gerhardt, Carnegie Hall, December 13

Elena Gerhardt, Carnegie Hall, Wednesday afternoon, December 13, in Schubert, Brahms, Wolf and Strauss songs, Walter H. Golde at the piano; with the New York Philharmonic Society, Friday afternoon, January 5, and Sunday afternoon, January 7.

C. Whitney Coombs' "The First Christmas"

January 7 C. Whitney Coombs' "The First Christmas," to be given under the direction of the composer at St. Luke's Church, 141st street and Convent avenue, at 8 p. m. The soloists will be Adelaide Fischer, Rose Bryant, Roy W. Steele and James Stanley.

Careful preparation is being made, and due to the popularity of the cantata, the splendid cast and its direction by the composer, an unusually fine performance is assured.

Leginska, Harris Theatre, December 17

In addition to her appearance in recital at the Plaza, the Biltmore, Carnegie Hall, and at the Christmas benefit at the Hippodrome, Leginska, the pianist, will appear for Max Sanders' Elite Musicales, Harris Theatre, Sunday evening, December 17.

Artists for Fourth Biltmore Musicale

Fourth Biltmore Friday Morning Musicale, grand ballroom of the Hotel Biltmore, December 15. The artists are Frieda Hempel, soprano of the Metropolitan Opera Company, Rudolph Ganz, Swiss pianist; Lucile Orrell, cellist, and Hugh Allan, tenor.

Edith Rubel Trio, Aeolian Hall, January 12

The Edith Rubel Trio, pleasantly remembered for its several chamber music concerts last winter, is to play at Aeolian Hall Friday evening, January 12, 1917.

Flonzaley Quartet, Aeolian Hall, December 29

The Flonzaley Quartet, Aeolian Hall, Friday evening, December 29. This is the second concert that is arranged as an extra, subscribers being admitted free, while seats for the general public are available at regular box office

prices. The program will include Ernest Bloch's quartet in B major and Emanuel Moor's suite for two violins, without accompaniment, both of these compositions being in manuscript. The concluding number will be Haydn's quartet in G major, op. 77, No. 1.

Fannie Bloomfield Zeisler, Carnegie Hall, January 13

Fannie Bloomfield Zeisler, pianist, in recital, Carnegie Hall, Saturday afternoon, January 13.

Williams, Aeolian Hall, January 14

Evan Williams, tenor, song recital, Aeolian Hall, January 14, 1917.

Helen Stanley, Aeolian Hall, January 10

Helen Stanley, soprano, Aeolian Hall, Wednesday afternoon, January 10.

Macmillen, Aeolian Hall, January 11

Francis Macmillen, violin recital, Aeolian Hall, Thursday evening, January 11.

Cooper and Roentgen in Joint Recital

Monday evening, December 18, Charles Cooper, pianist, and Engelbert Roentgen, cellist, joint recital, Aeolian Hall, New York. In addition to the Franck sonata in A major and the Debussy sonata in D minor, Mr. Cooper will play the Chopin ballad in F minor and Mr. Roentgen his own "Shule Aroon."

Hamlin and D'Arnalle With Society of the Friends of Music

The music at the next concert of the Society of the Friends of Music at the Ritz-Carleton, Sunday afternoon, December 17, will be supplied by a small orchestra and a chorus of sixteen voices, with George Hamlin, tenor, and Vernon d'Arnalle, baritone, as soloists. The program will consist of Bach's cantata, "Liebster Gott, wann werd ich sterben" and a concertino by Pergolesi, both new to New York, a "Sinfonia" of Richter, and another Bach cantata, "Du Hirte Israels."

May Peterson's Recital, December 19

May Peterson, soprano, Tuesday afternoon, December 19, Aeolian Hall, in program of Italian, German, French and English songs. Francis Moore at the piano.

Alphonso Grien Recital, December 19

Strauss, Schumann, Sidney Homer and Schubert—each has a group of songs on the program of Alphonso Grien, baritone, who will make his debut at Aeolian Hall, New York, Tuesday evening, December 19. Another group is divided between songs by Handel, Huhn, Coombs and Arens. Grien is a former soloist at the Church of the Ascension, and has spent the past five years in the study

of song. He appears under the concert direction of Egmont Hegal Arens.

Hamlin to Be Heard in Bach Cantatas

George Hamlin, whose reputation as a great interpreter of the Bach music has extended to Europe, where he has been especially called several times to take part in big Bach festivals, will be the tenor soloist in two cantatas under the direction of Sam Franko in New York, December 17.

Helen Stanley, Soloist With Barrère Ensemble

On Tuesday afternoon, December 19, Helen Stanley, soprano, will be soloist with the Barrère Ensemble. Miss Stanley will sing, at this New York appearance, numbers ranging from old French and Italian to modern French, Russian and American. Several new American compositions will be included in the numbers by the Barrère Ensemble.

Soloists at Humanitarian Cult Concert

The concert by the Humanitarian Cult given at Carnegie Hall, Tuesday evening, December 12, enlisted the services of Frank Pollock, tenor; Anne Arkadij, soprano; Helen Scholder, cellist, and Harriet Scholder, pianist. The program will be the same as given at the Harris Theatre on December 3.

Local Debut of Cincinnati Symphony Orchestra

The Cincinnati Symphony Orchestra, Dr. Ernest Kunwald, conductor, will be heard for the first time in New York City, on the evening of Tuesday, January 9, at Carnegie Hall. Charles L. Wagner will have charge of the arrangements for the local debut of the famous Ohio organization.

Harmony à la Mode

Probably of more interest to songstresses than to songsters was the picturesque feature at the Moving Picture Exhibitor's Ball, held in Madison Square Garden, New York, December 9, when manikins displayed attractive evening gowns and wraps from Tafel, Inc., New York. Mme. Tafel is said to have featured fish tail and other wisp-like trains, shoulder straps that bore no relation to each other and floating ends of tulle caught to the left of the bodice. Effective was an evening wrap of brilliant blue sequins with black spangled lace over cloth of gold. A band of the blue sequins extended down the center of the back, the lace serving as sleeves of the butterfly type. The dinner gown over which this was worn was of the same brilliant blue with a rhinestone plastron at the waistline. Peacock chiffon velvet with gold lace was used for two gowns.

A Statement from Mabel Garrison.

As I feel that most of my recent successes are due to the inspiring help of Mr. Herbert Michelson with whom I have studied during the last two seasons, I am thus publicly acknowledging my great debt to him so that no one may be misled by an interview which appeared in the December second issue of Musical America.

Mabel Garrison.

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The
Philharmonic Society
of New York

1916-SEVENTY-FIFTH SEASON-1917

The winter of 1916-17 will be the Jubilee Year of The Philharmonic Society, whose musical activities have been continuous since 1842. This anniversary will be fittingly celebrated by a festival series of five concerts, four of which will be included in the regular subscription series on Thursday Evenings, Friday Afternoons, Saturday Evenings and Sunday Afternoons.

THE ORCHESTRA

The Philharmonic Orchestra, directed for the sixth season by Josef Stransky, will continue to maintain the high artistic standards which have admittedly placed it in the front rank of the world's orchestras. The programmes will again profit by Mr. Stransky's rare skill in arrangement and, as heretofore, only soloists of the highest rank will be engaged for these concerts.

FELIX F. LEIFELS, Manager, Carnegie Hall
NEW YORK

"EURYANTHE" REVIVED AT MUNICH ROYAL OPERA

The Klingler Quartet Plays—Slezak and Bender Recitals

Munich, Germany, October 28, 1916.

The principal feature of the early season at the Royal Opera was the revival of Weber's "Euryanthe" under the direction of Bruno Walter, with Fräulein Reinhart in the principal role.

Klingler Quartet

The Klingler Quartet, which is rated very high among German quartets of the present day and plays upon the instruments formerly used by the famous Joachim Quartet, presented to the Klinglers by Banker Mendelssohn, of Berlin, gave an excellent performance of a program made up of Reger's F sharp quartet, Haydn's G major quartet, and culminating in Beethoven's last quartet.

Slezak in Recital

Munich's largest concert hall, the Odeon, was sold out for a recital by Leo Slezak. Slezak is one of the few operatic tenors who are fully as effective in recital as on the stage. His program included as novelties two songs written by His Royal Highness Prince Ludwig Ferdinand of Bavaria, and two others by Clemens von Frankenstein, intendant of the Munich Royal Opera.

Paul Bender Sings

Paul Bender, bass of the Munich Opera, who has been engaged for the Metropolitan, New York, but was unable to go to America this year on account of the war, recently gave a recital. He is without doubt one of the leading singers of Germany and is noticeable in that he bestows on each and every song on his program the same artistic care which helps make him an unequalled success in his operatic work. The great audience was very enthusiastic and rightly so.

Other Recitals

Dr. Hans Statler, baritone, assisted by Ernestine Färber Strasser, contralto of the Royal Opera Company, gave a Brahms evening, the program including the six "Erste Gesänge." Fräulein Strasser has made a distinct impression at the opera, her voice being compared in its quality with that of her great predecessor, Margarete Matzenauer. Elsa Laura von Wolzogen recently gave one of her unique programs in which she accompanies herself on the lute.

Max Krauss, tenor, sang Schubert's "Winter Reise" before a large audience. The work appeared to make demands larger than the singer's ability enabled him to meet. M. O.

James Cutler Dunn Parker Dead

James Cutler Dunn Parker, better known as J. C. D. Parker, died at his home in Brookline, Mass., on Monday, November 27. Mr. Parker was organist of Trinity Church, Boston, for twenty-seven years, and for more than half a century had been prominent in Boston music circles. He leaves many friends and admirers.

Mr. Parker was born in Boston on June 2, 1828. He received his education at the Boston Latin School and at Harvard University, graduating from the latter with the class of 1848. For the next three years he studied law, but love of music finally led him to adopt that as a profession. In 1851, he went to Leipzig, where he remained until 1854, studying with Plaidy, Hauptmann, Richter and Moscheles. He studied organ under Schneider.

In 1854, Mr. Parker returned to Boston, where he established himself professionally. Ten years later, he was appointed organist and choirmaster of Trinity Church, where he remained until 1891. He played at the consecration of Phillips Brooks as bishop, and likewise at his funeral in 1893. For thirty-seven years, he taught piano and theory at the New England Conservatory of Music.

Mr. Parker was widely known as a composer. His first large work, written in 1877, was the "Redemption Hymn," which was produced by the Handel and Haydn Society of Boston, and has since been sung many times. He also wrote a cantata, "St. John," for the seventy-fifth anniversary of that society, in 1890. A later work, "The Life of Man," was sung at an Easter concert in 1895. In addition, he wrote a secular cantata, "The Blind King," for the Apollo Club of Boston, and many anthems and services for use in Trinity Church. Besides these compositions, he was the author of a "Manual of Harmony."

Mr. Parker was married in 1859 to Maria Derby, of Andover, who survives him, together with a son, Philip S. Parker, of Brookline.

Thirty-eighth Annual Meeting of

M. T. N. A., Rumford Hall, New York City, December 27, 28 and 29

On Wednesday, Thursday and Friday, December 27, 28 and 29, the thirty-eighth annual meeting of the Music Teachers' National Association is announced to be held at Rumford Hall, 50 East Forty-first street, New York City.

The officers of the Music Teachers' National Association (founded in 1876) are: President, J. Lawrence Erb, University of Illinois, Urbana, Ill.; vice-president, Adolf Weidig, Chicago, Ill.; secretary, Charles N. Boyd, Pittsburgh, Pa.; treasurer, Ralph L. Baldwin, Hartford, Conn.; editor, Waldo S. Pratt, Hartford, Conn. The executive committee includes the above officers with William Benbow, Buffalo, N. Y.; Calvin B. Cady, New York City; Kate S. Chittenden, New York City; D. A. Clippinger, Chicago, Ill.; Rosseter G. Cole, Chicago, Ill.; Charles H. Farnsworth, New York City; O. G. Sonneck, Washington, D. C., and Francis L. York, Detroit, Mich.

The standing committees have for chairmen: Kate Chit-

tenden, "Community Music;" Charles H. Farnsworth, "Standardization;" Ralph L. Baldwin, "Public School Music;" Charles N. Boyd, "History of Music and Libraries;" and Francis L. York, "American Music."

Wednesday, December 27, President J. Lawrence Erb will address the assemblage on "The Musician and the Community." Other addresses announced for Wednesday are to be by Frank Wright, Brooklyn, president of N. Y. S. M. T. A.; Carl W. Grimm, Cincinnati; Percy Goetschius, New York City; Amy Graham, Buffalo; Charles N. Boyd, O. G. Sonneck, Francis L. York, H. W. Green, Calvin B. Cady, New York City; P. C. Lutkin, Northwestern University; John Hyatt Brewer, Brooklyn, and Philip H. Goepf, Philadelphia.

Thursday, December 28, will bring talks by Henry Purmort Eames, Chicago; Kate Chittenden and Arthur Farwell, New York City; Harry Barnhart, Rochester, N. Y.; Clement R. Gale, New York City; W. D. Armstrong, Alton, Ill.; J. Beach Cragun, University of Chicago; Ralph L. Baldwin; George Oscar Bowen, Yonkers, N. Y.; Will Earhart, Pittsburgh, Pa.; John P. Marshall, Boston University, Boston; Julius Hartt, Hartford, Conn.; Rebecca Wilder Holmes, Smith College; George Chadwick Stock, New Haven, Conn.

Those scheduled to participate on Friday, December 29, are Arthur Scott Brook, New York, president of the National Association of Organists; Lydia Harris Hamlin, Cornwall, N. Y.; Walter Damrosch, conductor New York Symphony Orchestra; Ernest R. Kroeger, St. Louis (Mr. Kroeger's lecture will be illustrated and will be divided into two parts, part one illustrating the emotional in music and part two the picturesque in music); Arthur Foote, Boston; Charles H. Farnsworth; R. G. McCutchan, De Pauw University, Greencastle, Ind.; Frances Morris. Selections on the spinet and the Chickering clavichord will be rendered by Jean S. Sinclair.

General subjects to be discussed will include the "History of Music and Libraries," "American Music," "Machinery Made Music," "Public School Music," "Musical Interpretation," and so forth.

After the close of the M. T. N. A. meeting the International Musical Society will hold its annual business meeting and dinner for its own members. Those who will be present should notify the secretary, Leo R. Lewis, Tufts College, Mass., as early as possible, so that places may be reserved.

Will Rhodes, the Busy Tenor

Will Rhodes, of Pittsburgh, might aptly be termed the "busy tenor," for his appearances are numerous and there are many re-engagements, the best possible proof that not only does his work please once but it creates a desire for more. November 13, he sang at a concert at Crafton, Pa., his program numbers including "Jean" (Spross), "I Hear a Thrush at Eve" (Cadman), "When the Dew Is Falling" (Schneider), "The Old Refrain" (Kreisler), "Morning" (Speaks), "A Perfect Day" (Bond), and "On the Road to Mandalay" (Speaks). He also sang duets with Mary Jones Sherril, contralto, one of them being "Home to Our Mountains" from "Troavatore." So delighted was every one that the same program is to be given at Washington, Pa., December 5, under the same auspices, and the artists are to give another program at Crafton next month. On November 20, Mr. Rhodes sang at Youngstown, Ohio; on November 22 at Pittsburgh; on November 27 and 28 at East Liverpool, Ohio, and on December 3 at the Elks Memorial service at East Liverpool, Ohio. This last made the seventh consecutive year at which Mr. Rhodes has been the soloist. In addition to his recital and concert appearances, Mr. Rhodes finds time to sing for the Edison records.

Cadman Sonata Effectively Given

at Johnstown, Pa.

The feature of the Cadman-Tsianina program recently heard at Johnstown, Pa. (the birthplace of the composer) on November 17, was the Cadman A major sonata played by Robert B. Lloyd, A. R. A. M. of the Johnstown College of Music. Alan B. Davis and Hiram H. Harris of that city managed the concert in most successful fashion. Mr. Davis is head of the vocal department of the new college and Mr. Lloyd of the piano. Last October Cadman requested that Mr. Lloyd render his sonata for the first time in Johnstown and gave the "composer's ideas" to Mr. Lloyd. The result was in every way gratifying to the composer and the audience. Mr. Lloyd played the work brilliantly, with every poetic regard for its original content and was recalled many times.

Of course the "Indian Music Talk" made the same impression in Johnstown as in the metropolis and Chicago recently. Tsianina won all hearts and Mr. Cadman added more "scalps" to his belt.

May Peterson and David Hochstein in the South

The Savannah (Ga.) press was enthusiastic over the concert given November 21 by May Peterson, soprano, and David Hochstein, violinist. On the following morning the Savannah Morning News declared:

In "Depuis le Jour," from "Louise" by Charpentier, Miss Peterson was apparently at her best. She revived the familiar music, rebuilt it, sending it forth pulsing with new life and meaning to her hearers. The notes of her upper register were clear and liquidly smooth, shading into the proper nuance without the slightest flaw.

The Mendelssohn concerto in E minor alone ran the gamut of human emotions and Mr. Hochstein's interpretation of the several themes was excellent.

The Savannah Press joined with the News in its praise thus:

Miss Peterson is possessed of a lyric voice with coloratura tendency and has a remarkable range, always clear and flexible. . . . Miss Peterson's breath control is to be wondered at and her enunciation was perfect.

Mr. Hochstein's playing at the start won his hearers and held their closest attention throughout the evening. His work is especially clean . . . Technical difficulties seemed to melt away.

HOME ORCHESTRA ATTRACTS MINNEAPOLIS CROWD

Marcella Craft, Soloist, With Oberhoffer Symphony—
Apollos Sing—Local Contralto Delights—
Flonzaleys' Perfection Again Charms

A capacity house greeted the Minneapolis Symphony Orchestra at the Friday evening concert, November 17. Dual attractions brought forth the expectant audience—the Tchaikowsky "Manfred" overture and the final scene of "Salome" of Strauss, sung by Marcella Craft. Tchaikowsky certainly ranks with the "master composers" in our estimation after hearing this vital, vibrant, powerful symphony. In contrast, was the overture to "Don Juan," by Mozart, splendidly emphasized by Mr. Oberhoffer.

Marcella Craft handles her fine voice perfectly and she was a splendid success in her two numbers, "Weh mir" from Wagner's "Die Feen" and the Salome scene.

The assistant concert master of the Minneapolis Symphony Orchestra was the soloist for the popular concert on Sunday afternoon, November 12. George Klass, a Polander, chose the first movement of the Tchaikowsky concerto and played it in a skilled manner. He was warmly applauded.

The orchestra distinguished itself in its clear and comprehensive rendering of the overture "Die Fledermaus" of Strauss and the Weingartner arrangement of the Weber "Invitation to the Dance."

A notable advancement in the musical appreciation of the Sunday audiences is noted in the very few years since the founding of the orchestra. Can one imagine listening to the four movements of the Tchaikowsky symphony in F minor five years ago? Yet last Sunday it was a tremendous success. There is no doubt about it—Minneapolisans are getting to understand the symphony music and are gradually absorbing all that they hear.

More Symphonic Music

"The Triumphal Entrance of the Boyards" opened the program of the fifth popular concert given by the Minneapolis Symphony Orchestra at the auditorium on November 19. This march certainly started the day right and the overture to "Rienzi" by Wagner with its tumultuous war cry, prayer, and other themes, appealed to the audience. Emil Oberhoffer gave his players inspiration for a most poetic reading of the symphonic poem "Launcelot and Elaine," by MacDowell. The andante cantabile from the Tchaikowsky string quartet was exquisitely done, likewise the "España," by Chabrier. "Alhumblatt," by Wagner, cleverly set for orchestra with solo violin by Wilhelmj, was played by Richard Czerwony in his imitable manner. The closing number was Strauss' "Roses from the South."

Elizabeth Schiller, soprano, sang "Mercy, oh my Lord,"

by Verdi, and "One Fine Day," by Puccini. She was in excellent voice and was the recipient of much applause and much praise for her musicianship and charming personality.

Large Audience Welcomes Apollo Club

A large audience welcomed the Apollo Club at its first concert this season, November 14, at the auditorium. Hal Woodruff is still the proficient director and the chorus shows great advancement. Some new voices add to the volume and great stress has been laid on the phrasing. That and enunciation are just about the best the club has ever done. A stupendous program was given with great precision and numerous encores gave the audience a chance to admire this club's fine singing of every variety of songs. Every mood was represented and well sung.

Mme. Hassler-Fox was the contralto soloist, who was a favorite with her fine voice and charming personality.

May Muckle owns a wonderful cello and she plays it wonderfully. Her numbers met the immediate favor of the audience. Her obligato to a Rhys-Herbert song, "For the Sake of Somebody," sung by Mme. Fox, was a work of art.

A Contralto Recital

Agnes Rast, contralto, one of the most promising young local singers, gave a recital at the Unitarian Church the evening of November 21. Her program was well selected and well sung. Henry Williams, harpist of the Minneapolis Symphony Orchestra, assisted in a group of solos and accompanied a group of songs.

The Flonzaley Quartet appeared here again this year, the sixth consecutive year. These chamber concerts are given in the Unitarian Church which is small and adds intimacy to the event. The program, made up of novelties was played in so perfect a manner as to defy criticism. Nothing but superlatives apply to the playing of this organization.

Mme. Niessen-Stone's Novel Program

In a season of many programs of hackneyed numbers, it is refreshing to be regaled with a program such as Matja Niessen-Stone presented at her recent New York recital. Mme. Niessen-Stone, who was formerly a member of the Metropolitan Opera Company, sang numbers in German by Mendelssohn, Adolph Gunkel, Eugen Haile, Arnold Schoenberg, Erich Wolff and Rudolph Ganz; five songs by Ignatz Paderevski to words by Catulle Mendes; and five songs by Walter Kramer, Marian Bauer and Frederick Jacobi, four of them in manuscript. Her auditors were charmed by the novelty of her program and the art with which this singer presented it. The Times spoke of her as "a singer of some attainment," and the Evening World declared that "her best singing was in the German." Mme. Niessen-Stone is an artist of wide experience in the operatic and concert fields, and her numbers show her to be an artist in every sense of the word.

Laparra Compositions Heard

Raoul Laparra, composer, with the assistance of Greta Torpadie, Jacques Thibaud, T. Wonski, of the Champs Elysées Theatre, Paris, and a sextet composed of G. Barrère, H. Corduan, J. Deniau, P. Kefer, Kincaid, Lifschey, Carlos Salzedo and André Tourret, gave an interesting concert of his own works, for the benefit of the blind soldiers of France, at the studio of A. A. Anderson, Beaux Arts, New York, on the evening of December 1. The program consisted of extracts from "The Conquistador," an American musical drama, a group of songs sung charmingly by Greta Torpadie, three waltzes and two extracts from the lyric tale, "La Habanera," by R. Laparra, sonata for piano and violin by composer and Thibaud, a group of songs by T. Wonski, accompanied by composer, and an extract from the third act of "La Habanera."

Frederic Gerard Returns From Tour

Frederic Gerard, the violinist, returned recently from a tour, extending as far west as Iowa, and to judge by the press opinions of his playing at the various cities, he has won a place in the hearts of music lovers by his art. For instance, the Marshalltown (Ia.) Republican said, "Those who admire the king of instruments were carried away with Mr. Gerard's playing." On November 26, Mr. Gerard appeared in Lawrence, Mass., on the program with Lydia Locke, the soprano.

Another interesting news item is clipped from the Defiance, Ohio, Crescent News: and reads, "A large and enthusiastic audience greeted Frederic Gerard, violinist, who received most of his training in Paris and whose work is characterized by dash and vim."

Jeanne Nuola Scores Success

On Wednesday evening, November 10, Jeanne Nuola, soprano, gave an ambitious program before a large audience at the League Building, Flushing, L. I. Operatic arias from the French and German, and modern German, French and English songs gave the singer ample opportunity to show her ability as an artist. "Ah! Fors e Lui" ("Traviata") and a group of English songs were particularly well received, after which encores were demanded. J. Albert Hurley, accompanist, contributed to the success of the concert.

Jean Vincent Cooper in St. Louis

Jean Vincent Cooper, contralto, has returned from St. Louis, Mo., where she achieved remarkable success as soloist in two concerts with the St. Louis Symphony Orchestra. The papers were unanimous in their praise of Miss Cooper's rare beauty of voice and splendid style in interpretation. This speaks well for the work that Miss Cooper has done in her two seasons' study with Anne Stevenson.

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LEO ORNSTEIN

Gave His FOURTH Recital in Montreal Within a Year

On December 3, 1916, Mr. Ornstein
Included in His Program the
BEETHOVEN SONATA (APPASSIONATA) Op. 57
Before a Sold Out House

The Press and Public Were Delighted With Mr. Ornstein's Beethoven

Mr. Ornstein's reading of the Appassionata Sonata was something to be remembered, not merely for the brilliant execution he displayed, but for the deep poetic inspiration he showed. He played the second movement with consummate understanding, albeit at a tempo few players essay, while the final movement was given with exquisite interpretative detail.—*Montreal Gazette*, Dec. 4, 1916.

He played the wonderful Beethoven Sonata Appassionata with delightful feeling and marvelous technic. Indeed, in this number as in others he demonstrated that he is a pianist with a great future.—*Montreal Herald*, Dec. 4, 1916.

When Mr. Paderevski tried to make the Sonata Appassionata sound big, he only stirred it up and left it fidgeted and fussy. Mr. Ornstein made it really broad and picturesque and any fears that he would modernize Beethoven were quickly allayed. True, he did not read the sonata as if nothing had been written since, but he did travel over the intervening distance to where Beethoven presumably stood, when he put his Shakespearean thoughts on paper.—*Montreal Star*, Dec. 4, 1916.

Mr. Ornstein Has Been Booked for
a FIFTH Montreal Appearance in March

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ELSIE BAKER DELIGHTS AUDITORIUM HEARERS; SHE SINGS AGAIN TODAY.

Elsie Baker, contralto, scored a triumph before a distinguished and appreciative audience of music lovers in the Auditorium Thursday night. Her voice is one of remarkable depth and richness, with a wide range and a certain subtlety of feeling and sympathy. It laid hold of her hearers and carried them with her through all the gradations of emotion and sentiment that breathed in her songs. She showed to an unusual degree the faculty of coloring her personality to the changing moods, grave and gay, with which she dealt.—*Houston (Texas) Daily Chronicle*, Nov. 24, 1916.

ELSIE BAKER GAVE WELL BALANCED PROGRAM.

Scored Triumph in Final Concert—Was Greeted by Large and Appreciative Audience

Elsie Baker was at her zenith, it seemed to her hearers. She gave one of the most artistic performances that it has ever been the good fortune of Houstonians to hear. Elsie Baker sings with all her being. She showed in various selections the true variance of her range of voice. One was impressed with her perfect voice control, her vibrancy, depths of mellowness, expressiveness and the perfect tonal qualities in the wide range of which she seems to be mistress.—*Houston (Texas) Daily Post*, Nov. 25, 1916.

AUDIENCE PLEASED BY HER SINGING.

Miss Baker is a favorite contralto of the Victor Company, her voice being peculiarly adapted to the making of records, and she has been chosen for many of the melodious songs which appeal to all Americans. Her voice is wonderfully clear and strong and her enunciation was perfect, every word being distinctly understood in all parts of the house.—*Galveston (Texas) Tribune*, Nov. 23, 1916.

CONCERT AT GRAND PLEASURES.

Audience Delighted With Program Offered by Elsie Baker and Applaud From Beginning to End.

It was a delighted audience which listened interestedly for more than an hour yesterday afternoon to Elsie Baker, contralto, render a program of songs at the Grand Opera House. Miss Baker's voice has sufficient volume, and her articulation is clear enough to make her words heard and understood in every part of the theatre.—*Galveston (Texas) Daily News*, Nov. 23, 1916.

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CONTRALTO

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ELSIE BAKER A MISTRESS OF MOODS AND MELODY.

Charming Personality of the Singer Enthused Audience and Her Rich Voice Captivated Them.

Her versatility was oftentimes shown in the wide range and beautiful richness and depth of her contralto, true and mellow. She reached the heart of her audience in her sympathetic interpretations, whatever the theme. And besides, she is a beautiful woman and possesses a gracious stage presence.—*Houston (Texas) Daily Post*, Nov. 24, 1916.

MISS BAKER'S RECITAL IS HIGHLY PLEASING.

Charming Singer Gives Music Lovers of Beaumont Widely Varied Program.

Possessed of beauty and a magnetic personality, in addition to a voice of rare lovely quality, Miss Baker's recital offered the music lovers of Beaumont an opportunity such as they have but a few times each year. From the first number through a program widely varied as to theme and technique, the singer held her audience in entire harmony with her moods, which were varied as those of an April day. It may be said that she possesses so much of that enviable quality which the Italians call "sympatica" that she carries her hearers by storm. Warm applause greeted her after each number, and several times she was forced to respond to encores. One of the most admirable characteristics of her singing is the clearness of her enunciation.—*Beaumont (Texas) Enterprise*, Nov. 26, 1916.

Miss Baker proved a singularly satisfying artist, her rich, full toned voice and easy delivery lending unusual distinction.—*Kansas City Times*.

Elsie Baker delighted her listeners. Her charming personality, combined with her beautiful, rich contralto voice, captivated the audience, which called her out repeatedly for encores. Miss Baker's voice has a wide range within which every note is of the same full quality, and the groups in which she appeared were well adapted to her voice.—*Racine (Wis.) Journal-News*, Oct. 18, 1916.

FAMOUS SINGER HEARD LAST NIGHT.

Elsie Baker Entertained Large and Appreciative Audience.

Miss Baker has a splendid voice of large range, of greatest charm being the higher part of the organ, possessing all the characteristics of the great mezzo-sopranos, while the lower registers abound in warmth and beauty. Miss Baker's success last night was instantaneous. Each member of the audience was captured at once by this winsome artist.—*Jacksonville (Fla.) Journal*.

VICTORIANS ARE ENTRANCED BY CHARMING VOICE OF ELSIE BAKER.

Miss Baker has a rare voice of surprising range and of a very beautiful quality, whether in the higher tones or lower register, and one intensely sympathetic, showing to great advantage in the love songs. After the first group of American songs she was compelled to respond to an encore, but it was when she gave the "Invocation to Eros" that her auditors realized her remarkable range and her dramatic ability.—*Victoria (Texas) Daily Advocate*, Nov. 22, 1916.

De Reszké's Namesake, Jean Kantner, a Highly Gifted Singer

Jean Kantner, namesake of Jean de Reszké, was born in a music studio in London, England. He was trained to sing the scale accurately before he could talk, and gave his first concert at the age of seven, singing in Latin and German. Even at this early age his singing touched the hearts of those who heard him. His repertoire now comprises more than fifty songs, varying from the simplest songs of childhood to oratorio and opera, and he sings in English, Latin, German and Italian. Throughout the United States he is being sought as an attraction.

During his appearance with the Seattle Music Festival, this boy of ten sang the Swiss "Echo" song with a florid cadenza covering three octaves in which he sang four F's, ascending to F above high C, taking them with ease and assurance.

Mrs. Dudden, president of the Seattle Federation of Musical Clubs, declared that, "The bright eyed, poetic looking child made a deep impression on our audience. His voice, while clear and high, has warmth of tone, and above all his integrity of pitch and musicianly interpretation were quite wonderful to me."

With a style varying from Handel's spiritual "Angels Ever Bright and Fair," to the florid song, Davids' "Thou Brilliant Bird," and Carpenter's fun songs, it is not difficult to account for his popularity.

He has appeared before normal schools and choral societies, including numerous concert engagements. This lad is scheduled to sing the street boy's part as a solo in the opera "Carmen," appearing with the new tenor, Theo Karle. Jean was trained under the same system that made this tenor a sensation.

His manager is Lucy Cole, the public school music specialist, and sister of Rosseter G. Cole, the Chicago composer, with headquarters at 1363 Hyde Park boulevard, Chicago, Ill.



Photo by James & Merrihew, Seattle.

JEAN KANTNER,
The ten year old Seattle singer.

Jean is now booking for festivals and school entertainments. He appears also in joint recitals with his father, Clifford W. Kantner, who has trained him from early childhood. Mr. Kantner, senior, is a baritone and teacher of voice, having spent five years' study with Edmund J. Myers, the eminent New York voice teacher, who trained Theo Karle.

It is only fair to this boy to say that he is not one sided in his development; in his schooling he is more than a year in advance of his age and has read over 100 books, is a good oarsman and rifle shot. He is a typical boy, enjoys a good joke and always keeps his audience wondering.

Christine Langenhan Engagements

Christine Langenhan, soprano, will be the soloist of the Sunday afternoon concert, December 17, at the Strand Theatre, Providence, R. I., when she will sing a group of French and a group of English songs. She has also been engaged for a concert in the auditorium of the East Orange High School on December 20. On this occasion she will sing an aria from "Cavalleria Rusticana" and groups of French, English and German songs.

Harold Land's Bookings

Harold Land, baritone, has booked the following engagements: New York City, December 9; Trenton, N. J., December 24; New York, January 9, and Yonkers, N. Y., January 17. He had to refuse a "The Messiah" engagement for December 24, being already engaged that evening in Trenton, N. J. Whenever he sings he makes friends, with frequent re-engagements as a direct result of "making good."

Frida Bennèche, Artistic Designer

Many people who have heard Frida Bennèche's beautiful singing, have yet to learn that this singer is a very versatile artist. Before deciding to make singing her chief interest in life, she was uncertain whether it would be that phase of painting. As a child her work at the art school



FRIDA BENNÈCHE,
Soprano.

was considered rather remarkable for one so young. Her talent is still in evidence, as much of her spare time is spent in painting china and handsome pottery and designing her gowns. One of the most unique creations made by Mme. Bennèche is a hand painted evening gown of white satin, which she calls her "rose dress." The bodice and entire front panel are adorned with delicate roses, over which black lace is draped. Not many singers can boast of such an original gown.

Annie Louise David Believes in Consistent and Intelligent Advertising

One of the most popular artists before the public today is Annie Louise David, harpist, whose appearances in concert and recital number about one hundred annually. To her much of the credit is due for having popularized the harp as a solo instrument. Before becoming a harpist she was a solo pianist, and the study of the piano gave her a splendid musical foundation for her subsequent success with the harp.

It is interesting to note what she has to say of her work and the assistance that consistent and intelligent adver-



ANNA LOUISE DAVID,
Harpist.

tising has done to aid her. She is a young woman of decided ideas, and in regard to this subject she says: "If I needed any proof of the value of publicity in the musical papers—which I do not—I had it this summer while I was in California. I went there after an unusually busy season, fully determined to have a complete rest. But my carefully

laid plans were completely upset, and I filled many engagements during the summer. I had never been on the Pacific Coast before, nor had my managers ever circularized that section for me. I found, however, when I arrived there, that the musicians were well acquainted with my work through the medium of the musical papers. It was a pleasant experience and proved to me conclusively that the musical papers reached the musicians and are read by them. Upon my return to New York I arranged for larger advertising contracts than I had ever carried before, for I have learned the value of it and it is well worth the cost."

Mrs. David is filling more engagements this season than ever. The special program she gives in joint recital with John Barnes Wells is particularly unique. They will begin their tour in Atlanta, Ga., on January 10, and have been booked very extensively in the Middle West and South.

MME. SCHUMANN-HEINK'S CHRISTMAS CHEER

Famed Contralto Gives Lavishly to Charities

After perhaps the most successful tour of her career through the Northwest, with record breaking houses everywhere, Mme. Schumann-Heink arrived in San Francisco a few days ago and began a series of California appearances with a concert in the Exposition Auditorium. An enormous audience greeted the favorite singer, and the occasion is reported to have been the biggest musical and financial affair ever held in that city. The artist was in wonderful voice and needless to say received an ovation. Six thousand people applauded and cheered a program such as only the great Schumann-Heink can deliver; it included four Wagnerian excerpts, Schumann's cycle of eight songs, "Frauenliebe und Leben" and a group of English songs.



ERNESTINE SCHUMANN-HEINK.

The approaching holidays will find Mme. Schumann-Heink again at her California estate, Grossmont, surrounded by her children, and her "world-mother" heart as always, going out to the homeless children of America and Europe. Her generosity long has been well known, and at Christmas time she brings cheer to hundreds of little tots as well as to older needy persons. Following the huge San Francisco concert, half of the receipts were turned over to the fund for the relief of widows and orphans of the war. The remaining part of her receipts were divided among several local charities.

Mme. Schumann-Heink lends her assistance to those smaller charitable organizations that work independently and in close touch with the poor, rather than to the millionaire philanthropies which so frequently lack the personal touch. Nationality, religion and color know no restrictions in Schumann-Heink's giving; all children appeal to her warm nature.

In the next few weeks Schumann-Heink will appear in Palo Alto, Los Angeles, San Diego, San Francisco, Fresno, Long Beach and other coast cities.

Paul Reimers, Master of Leider, Chanson and Folksong

Paul Reimers, master of Lieder, chanson and folksong, appeared at Music Hall, Cincinnati, on December 5, in joint recital with Alma Gluck. Both Miss Gluck and Mr. Reimers were recalled many times and forced to repeat their songs. This was Reimers' third re-engagement in Cincinnati.

Mr. Reimers will give his only New York recital of the season at the Comedy Theatre on Wednesday afternoon, December 13. It is expected that as usual, Mr. Reimers will display his power to get all that is delightful and charming out of the subtle meanings of four languages. He will sing songs in English, French, German and Spanish. An interesting feature of his program will be the last number which is comprised of international folksongs, children's songs and soldiers' songs.



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De la Platé in Los Angeles Recital

Charles Henri de la Platé, basso, gave an attractive pro-
gram of songs at the Friday Morning Club, Los Angeles,
November 17. He was accompanied by Nouvart Costik-
yan. There were many encores, and as a final the singer
repeated Arthur Hartmann's lovely "Fragment."

To say that Mr. de la Platé was a success would be giv-
ing a very small idea of the deep impression
that he created. The auditorium of the
Woman's Club house
would not nearly hold
the numbers that
crowded to hear this
gifted artist, and the
side doors were thrown
open so as to permit
those who were unable
to get in to enjoy the
recital from outside.



HENRI DE LA PLATE,
Basso.

"Ich grolle nicht" with the force and impressiveness
that De la Platé showed upon this occasion, except
Wüllner. That says much, and De la Platé has a young,
healthy organ of exquisite beauty, power and sonority
with which to interpret.

Another piece of fine dramatic forcefulness was the
recitative that precedes the Massenet aria; and a perfect
example of pure bel canto was Tschaiowsky's "Nur wer
die Sehnsucht kennt."

De la Platé's interpretations were, all of them, beyond
criticism from a purely musical point of view and prove
him to possess, in addition to his vocal gifts, a rare mus-
ical instinct.

With his talents, his personality and his youth, it is safe
to say that he is a coming man.

How the Cherniavskys Delight

The attached notice is from the Minneapolis Tribune,
where the Cherniavsky brothers scored a huge success
with their finished and temperamental art:

Minneapolis music lovers are indebted to the Cherniavsky Trio
for the second as well as the first musical event of the season of
1916-17, and, if the concerts given by them last night and a week
ago are to be taken as a standard, they have set a high one indeed
for those who follow them.

The Russian artists opened their program with one of the most
beautiful and one of the most perfectly played of the numbers they
have given, the trio in D minor by Arensky. Probably no group
of artists could have given the grimly beautiful and passionately
sorrowful work with more sympathy than these three, since, besides
their artistic capabilities, they have the racial sympathy necessary
to completely enter into the composer's meaning and mood.

After the trio, according to their custom, each artist gave solo
numbers, and a second hearing impresses one more forcibly with
the remarkable technical equipment possessed by all of them, which
is for the most part so tastefully subordinated that one forgets it
in one's enjoyment of the personalities of composer and artist.
Mischel chose as his solo numbers Bruch's "Kol Nidrei" and Ser-
vais' lovely "Souvenir de Spa" from which he elicited every beauty
and easily overcame the tremendous difficulties. Jan again happily
chose Chopin, and, listening to his beautiful interpretations of the
peerless piano composer, one hasn't the least desire to know how
he would interpret any other, one is quite content. He played the
nocturne in E major very beautifully, gave tremendously brilliant
rendition of the prelude No. 24, called "Blacksmith," and gave
the polonaise in A flat with fire and spirit. Leo again
demonstrated his remarkable technique and the beauty and clarity of
his tone in the Vieuxtemps concerto which is an admirable vehicle
for displaying the artist's marvelous skill.

Gescheidt Artist-Pupils Doings

Violet Dalziel, soprano, a Miller Vocal Art-Science stu-
dent of Adelaide Gescheidt, was the soloist with the Hadyn
Male Chorus of Utica, N. Y., November 13. She sang the
solos in "The Martyrs," by Maunder, and also a group of
songs.

The Utica Daily Press said "Miss Dalziel's voice is reso-
nant, flexible and as clear as a bell, and she showed herself
a highly talented artist."

December 9, Miss Dalziel will be the assisting artist at a
concert given by the Park Hill Quartet, Park Hill, Yonkers.
Irene Williams, soprano, another artist pupil of Adelaide
Gescheidt assisted with songs at the Pleiades Club, early in
November, and also December 3 she was one of the artists
in the recital of Mana Zucca compositions before the same
organization.

Among other engagements Miss Williams gave a recital,
assisted by Mr. Negley, pianist, at the home of Mrs. Hol-
ter, Mount Kisco, October 22. This was the second pro-
gram in a series of musicales being arranged by Mrs. Holter
and Mrs. John Henry Drummond.

**Harriet Story Macfarlane's Recitals
Are Much in Demand**

Harriet Story Macfarlane, the Detroit contralto, sang
the works of several American composers at the Tuesday
Musical Club of Detroit, November 7; on November 15,
appeared on a program for the French Widows and Or-
phans Fund; and on November 18 gave a very interesting
recital on the "Development of Song in America," from
Indian songs, "Yankee Doodle," Puritan and Pilgrim
music, hymns, negro melodies and so forth through to the
representative moderns. Mrs. Macfarlane at that time
tried the community idea of having the audience join in
the chorus of "Swanee River," "Home Sweet Home," and
others, to which it responded with great enthusiasm.
On Friday, November 17, she was the guest of honor

at the St. Cecilia Club of Grand Rapids Mich., for whom
she sang a year ago. At the luncheon to men members
she spoke on "Community Singing"; at the Round Table,
on "Criticism and Comparison," and at the afternoon
meeting on "Rag Time and Its Relation to Music." On
Saturday, November 18, Mrs. Macfarlane gave a recital
on the Interpretative Power of Song for the Ladies'
Literary Club to an audience of about 500. She sang about
thirty songs, and it was said that this was the finest pro-
gram of the kind the club had ever enjoyed. On Novem-
ber 19 she appeared before the New Century Club of De-
troit, and on Thursday, November 16, sang for the Allies'
Bazaar.

Favorable criticisms of the press relative to some of
these appearances are at hand and these substantiate Mrs.
Macfarlane's ability as an artistic recital giver.

Corinne Falls of Memphis

Though this season has brought more good singers to
the fore than any previous season, not the least of these
is Corinne Falls, of Memphis, Tenn., who gave an exacting
and delightful program on November 19. Miss Falls, a
resident pupil of the Finch School of New York in recent
years, departed from the regular curriculum, and instead



CORINNE FALLS.

of doing her vocal work at the school or elsewhere, placed
herself in the hands of Joseph Regneas, the noted New
York vocal instructor, and being an indefatigable worker,
within an astonishingly short space of time developed into
a singer par excellence. Miss Falls is a very young and
charming daughter of one of the most prominent families
of the South, and every year makes two or three trips
of from four to six weeks to New York, where she spends
one hour daily with Frances Foster in preparing her work,
and one hour with Mr. Regneas, who predicts for this
young singer a most satisfying artistic life.

Miss Falls sang with consummate ease. She showed per-
fect vocal technic. The voice is mellow and beautiful in
color, from the high C to her very lowest tones, and the
interpretations masterly. Whether in English, French or
German, her enunciation was always on a very high plane
of perfection, and the entire equipment proved a most
illustrious example of the teachings of Joseph Regneas.

Sascha Jacobinoff Has "Divine" Touch

Sascha Jacobinoff, who was announced before his recital
in Wilmington, Del., as "a new violin sensation," and "the
violinist of the younger generation," more than substan-
tiated these claims advanced. Under the headline "New
Violin Star at New Century—Sascha Jacobinoff Proves De-
lightful Surprise as Rival of Mischa Elman—Has 'Divine'
Touch," the Wilmington Evening says:

A young and rising star in the firmament of violinists literally
surprised musical Wilmington last evening when Sascha Jacobinoff
gave a recital at the New Century Club. His work was so replete
with brilliancy as to momentarily dazzle, and yet, withal, he displayed
a depth of understanding and true knowledge of tone effect as
were astonishing. . . . There is, in reality, no necessity of com-
paring Jacobinoff with anybody. Be it said he no sooner completed
his opening work than he owned his auditors. It was quickly
discernible that he played with that assurance born of true natural
aptitude, and of real mastery of the technicalities of his instrument.

The Morning News reviewed Jacobinoff's recital, in part,
thus:

Mr. Jacobinoff's program was chosen with discrimination. Of the
third group it would be hard, indeed, to choose. The Schubert
"Ave Maria" was played with remarkable feeling, all the more
pronounced as he played the succeeding numbers, so different in
their style.

It is safe to say that his interpretation of Hungarian music will
alone place him in a most enviable position among the violinists of
the time.

Mr. Jacobinoff shows the training of the artistic master, he is
filled with the glory of his music, and presents it with a fearlessness
that would give a listener who did not see him, the impression that
he was an older man.

Reception for Leila Holterhoff

One of the pleasant events of last month was the recep-
tion given by Annie Friedberg in honor of Leila Holter-
hoff. Miss Holterhoff gave her first New York recital
early last week, her remarkable work and the winsome
charm of her personality winning for her the admiration
of her hearers.

Molly Byerly Wilson, Contralto

A distinguishing and attractive feature of the concert and recital appearances of Molly Byerly Wilson, dramatic contralto, is the rendition of operatic selections in costume, contributing an atmosphere of reality to these dramatic excerpts. Another popular feature is the giving of many program numbers in English, and the including of songs of American composers.

Miss Wilson's long residence and training in Germany, and her love for the Lied, make her Lied interpretations of unusual value.

Equally at home in the old Italian opera, the modern opera, the Lied, and the American art song, Miss Wilson arranges her programs with the good taste that affords enjoyment for all.

The gratifying receptions everywhere accorded her during her first American season, in a series of 200 engagements throughout the United States and Canada, establish Miss Wilson as a concert singer whose beautiful voice, charming personality and grace and ease of stage presence, may confidently be expected to win her a foremost place among American singers.

A few recent Canadian press comments follow:

Her first number immediately found her a place in the hearts of music lovers. She has a remarkably fine contralto, and her clear, bell-like notes seemed completely to fill the auditorium. A delightful naturalness of manner and ease of expression enhanced in no slight degree the beauty of her work.—Star, Saskatoon, Saskatchewan, Canada.

Molly Byerly Wilson was the star of the evening. She possesses a beautiful, rich contralto voice, and her singing was most artistic, and brought forth well merited encores.—Sun, Swift Current, Saskatchewan, Canada.

The gem of the evening was the contralto aria by Molly Byerly Wilson, who had to respond to a double encore. Miss Wilson has a round, full tone, of very dramatic quality. Her tone production is perfect, and coupled with it she has a splendid stage appearance.—Herald, Swift Current, Saskatchewan, Canada.

Particularly effective in the Saint-Saëns aria, given in the resplendent robes of the Canaanitish siren. . . .—Bulletin, Edmonton, Canada.

A very beautiful voice of extraordinary quality, and so big that you wonder at its not being unwieldy.—Advocate, Red Deer, Canada.

She took the audience by storm. They liked her and told her so



MOLLY BYERLY WILSON.

Dramatic contralto, as Brangäne in "Tristan and Isolde."

in their applause. Her voice is supremely dramatic.—Daily Miner, Rossland, Canada.

A contralto voice of rich, velvety quality, the beautiful vibrant tones being particularly lovely in "My Heart, at Thy Sweet Voice." She sang this aria with such vividness and warmth of interpretation that she was brought back for several encores.—News, Nelson, Canada.

Hamlin Sings New Beach Song

A pretty little story is connected with the charming new song by Mrs. Beach which the tenor, George Hamlin, included in his recital at Aeolian Hall, New York, last week, November 28.

The poem, "Wind o' the Westland," is by Dana Burnett, and came to Mrs. Beach's attention recently while she was staying in the midst of a wonderful orange grove at Riverside, Cal. Every morning, before dawn, she was awakened by the tender plaint of innumerable mourning doves, and lay listening with dreamy enjoyment to their melting tones. Subconsciously, the words of Mr. Burnett's beautiful poem seemed to fit in against this background of sound, and when the composer had completed her song, she was surprised to see that she had unwittingly used the plaintive call of the mourning dove as a figure in the accompaniment.

Mrs. Beach dedicated this latest work to Mr. Hamlin and, aided by his thoroughly satisfying interpretation, it was a genuine success.

Elizabeth Dickson Lauded by Philadelphia Press

"Admirers of the art song have not been offered anything this season to compare with Elizabeth Dickson's

recital, both for the interest of the program and the manner of its presentation," is the avowed opinion of the Philadelphia North American, regarding the recital which this artist gave in the "Quaker City." The Evening Telegraph of that city spoke of her as "a skilled and pleasing interpreter of the 'art song,'" and also declared that "a richly colored, well controlled contralto voice and a finished technic made Miss Dickson's singing a pleasure to hear. She left an impression of something in reserve, both in the matter of vocal resources and mental equipment. The program gave the impression of having been chosen from a well stocked repertoire rather than that of merely enough numbers to make up a recital."

In the Public Ledger reference is made to Miss Dickson as a singer "who gave proof of diligent practice under the precept of able masters. Her manner of singing was wholly unaffected." The Bulletin spoke of her graceful and attractive personality and further stated, "The high tones are full and round, and particularly in her mezzo voice work does she show artistic appreciation."

Excellent 'Frisco Musical Events

Among very excellent musical entertainments given recently in this city have been the following: Herman Riley, cellist; Kajetan Attl, harpist, and Etta Morshhead, mezzo-soprano. Mr. and Mrs. Arthur Fickensher, respectively pianist and soprano, in harpsichord and modern piano works and songs; Katherine Carver (aged seven), pupil of Sidome Erkeley, in remarkable juvenile precocious doings on the piano, and entertainment for the Daughters of the American Revolution at the St. Francis Hotel, at which Mrs. John McGaw, pianist; Helen Colburn Heath, soprano; Nelly Laura Walker, dramatic singer of Zuni Indian songs; Claire Harrington, soprano, and pupils, and Katherine Carver, child pianist, were the musical performers. D. H. W.

Pupil of Fay Foster Wins Praise

From the Utica (N. Y.) Observer of September 2, the following is culled:

A very delightful program was given at Bloomfield's, Thursday evening, when Pauline Jennings, . . . charmed all with her songs.

She has a very attractive personality, and this combined with her sweet and well trained voice won her the enthusiastic applause of the audience.

Her selections included "Flower Time Weather" by Fay Foster.

Miss Jennings has an attractive personality, and the richness and unusual quality of her voice were heard to admirable advantage.—Utica Tribune.

Jan Rubini's Orpheum Tour

Jan Rubini, violinist, who has played before the crowned heads of England and Sweden has been in this country for only a short time and is making rapid headway. He has played at a number of concerts, making a great success with his delightful playing, which contains depth and expression. He has just returned from a Southern and Western tour on the Orpheum Circuit, making an unusual success owing to the fact that he played selections by the greatest composers which showed his ability as a musician. The audiences showed their appreciation of his art by demanding encores at every theatre where he performed. It must also be mentioned that Mr. Rubini was a headliner throughout his tour. The following are some of the notices which have appeared in the different newspapers in reference to Mr. Rubini's playing:

Jan Rubini drove the audience into a pandemonium of applause.—Houston Chronicle, October 9, 1916.

Jan Rubini has never been doubted as an artist to his finger tips



JAN RUBINI,
Violinist.

and with a soulful tone violin played Massenet's "Meditation" from "Thais."—The News-Scimitar, September 5, 1916.

Jan Rubini is a musician of the highest type.—Houston Daily Post, October 9, 1916.

As a violinist, Rubini comes heralded as a musical genius.—Arkansas Democrat, October 30, 1916.



LEOPOLD GODOWSKY
EDITOR-IN-CHIEF

To Music Teachers and Students

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REPLIES TO INQUIRERS

[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received—Editor's note.]

Physical Exercise and Singing

"Is physical exercise necessary when getting the voice trained? By such exercise I mean deep, intense breathing,

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movements of the head, sitting on the end of a chair and relaxing the entire body, also reclining on the floor, etc."

In order to answer this question intelligently the opinion of some of the leading teachers of New York was asked and their answers are given. Owing to engagements it was not possible for some teachers to give interviews. It is hoped that other teachers will send the MUSICAL COURIER Information Bureau their views on the above question for publication. It is a question that, for one reason or another, has suddenly been asked from several directions, so the answers of teachers will be of particular interest.

It may be said that the majority of teachers pay attention to this subject of breathing, some more, some less, and there are many "fads" on this particular subject. Some years ago a teacher in one of the large cities had a method by which the singer did not take breath; I have forgotten how it was done, but the teacher could demonstrate it perfectly.

Mme. Valda, upon whom the mantle of the elder Lamperti seems to have descended, said: "Physical exercise is beneficial to everyone, but that is hygiene, not singing. Of course, I pay attention to breathing, but not as a violent exercise. Proper singing and proper breathing go together. As for relaxing the entire body, how many people have any idea of what that means? I have heard of teachers whose only idea of singing seemed to be to have their pupils perform all sorts of gymnastics, but I have been able to teach my pupils by having them give all their attention to the voice."

Mme. Novello Davies, whose pupil, Sybil Vane, is now singing in this country, writes: "In reply to your inquiry as to the necessity of physical exercises for voice culture, certainly they are always good from a health point of view."

"I apply certain physical exercises to my special method of breath control, but naturally the exercises must be prescribed according to the method of breathing."

A teacher who preferred to be anonymous gave the opinion that in many cases it was those who did not know how to teach, who did not understand the art of singing, or what the voice required, who gave their pupils such "stunts" as lying on the floor, sitting on the edge of a chair, etc. The teacher must do something to impress the pupil, and not knowing how to develop the voice tries to develop the body, or rather makes all these exercises the most obvious part of the lessons, thus taking the pupil's attention away from the fact that the voice is not gaining in any way.

When Charles Bowes was asked his opinion of the above questions he at once said that physical exercise was necessary in order to keep the person in perfect health, but this was true for all people, whether singers or not. "A singer to make the best use of the voice must have suppleness of body, must know how to breathe, how to control the breath, but this knowledge can be imparted to the student without making any 'fad' out of it. 'Relaxed singing' is not singing at all, in fact it is impossible. Having been so long with Jean and Edouard de Reszke, I know the importance of physical exercises, of breath control, but equally I know that the pupil must have intelligence to realize that these exercises are a background for the voice and must not occupy the most prominent position. Health and suppleness of the body must go hand in hand, but a Sandow development of the body is not necessary to the singer."

Almost the first thing that Yeatman Griffith said was: "You can only get vocal strength through application and study. An athlete may have a well developed body, but that does not make him a singer. Strengthen the breath, then sing. All the strength that we get in singing comes from the control of the breath through the medium of the diaphragmatic and respiratory muscles, then we must have a perfect attack which allows no breath to escape."

In an interview with a MUSICAL COURIER representative last spring Mr. Griffiths demonstrated his ideas on tone production and told the reason for his successful results. He had the following to say about the breath: "Suffice it to say, rightly controlled breath—all of which must be converted into tone by the proper attack—are the essentials of pure vocalism. The word is the great obstacle, and this surely results from a stiffening of the speaking mechanism, as a whole, usually caused by the endeavor to concentrate in a given position."

Great Orchestras

"Will you please send me the names of the greatest orchestras in the world at this period?"

The greatest orchestras of Europe and the United States, arranged alphabetically, are: Europe—Berlin, Dresden, and Vienna, these are all Philharmonic. Among those in our own country—Boston Symphony Orchestra, Chicago Orchestra, Cincinnati Symphony, Philadelphia Orchestra, Los Angeles Symphony, New York Philharmonic, Minneapolis Symphony and New York Symphony. There are, of course, other orchestras, but this seems a representative list.

Wants to Join Choral Society

"I want to join a choral society. Will you inform me if the Community Chorus is a good one?"

The Community Chorus gave thirteen concerts in Central Park last summer and received much praise for its work. This chorus has been in existence nearly a year and its public performances are free. It is now preparing to sing Handel's "The Messiah" with a chorus of 1,000 voices,

orchestra and soloists, and this will be given in Madison Square Garden, December 26.

Bechstein Hall

"Will you kindly inform me if the Bechstein Hall in London is to be continued as a hall where concerts will be given?"

Bechstein Hall has been sold, that is all the Bechstein building which included the warerooms, hall and studios, the purchaser being the firm of Debenham & Freebody, who are what would be called in this country, dry goods merchants, both wholesale and retail. Their shop is situated on Wigmore street exactly opposite the Bechstein building and occupies the whole block from Welbeck to Wimpole street. Before the war they found even these large premises too small for their business, and had they purchased the property then, it would have probably been with the object of putting up a large business building for themselves. Under present circumstances it is difficult to tell what their purpose is and as yet no word has been received in New York as to their intention.

If they should continue the hall it is possible that the name would be changed as the German name was found so objectionable to English students, that many of the teachers were obliged to give up their studios in the building.

Who Is the Teacher

"Would you kindly inform me who the teacher is of whom Mr. Robsarte wrote so flatteringly in the MUSICAL COURIER of November 30? It made me feel that Mr. Robsarte himself must be a conscientious teacher when he could write as he did."

I am sorry not to give the name of the teacher mentioned in Mr. Robsarte's letter, but as the name was withheld there it would not be fair to mention a name, however true the guess might be.

Mr. Robsarte's advice to the young woman to read the MUSICAL COURIER was certainly good and it was pleasant to receive your inquiry and know that you had so personal an interest in the paper and its contents. There are many of our readers who depend upon the MUSICAL COURIER to give them the criticisms of artists, not by that meaning adverse criticisms, but professional opinions of the artists who are appearing before the public. This was exemplified some years since by a subscriber who lived in a Western city. One of the foremost violinists of the day appeared in that city. The subscriber was a musician, but apparently had not heard of this great man—it was his first tour in this country—for on being asked if she went to hear him, replied, "I have been so busy for the past month I have not had time to read my COURIER so of course I did not know what kind of a musician he was, and therefore did not attend his recital!"

Hercules in "Alceste"

"I am very much interested in the opera of 'Alceste' by Gluck, and have recently heard that the part of Hercules

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was not in the original. Will you kindly tell me if this is so?"

One authority consulted says: "The character of Hercules did not appear in the earlier version of the opera, and in fact was not introduced until after Gluck had left Paris, a few days after the production of 'Alceste.' Most of the music allotted to him is probably not by Gluck at all, but seems to have been written by Gossec, who was at that time one of the rising musicians in Paris. The close of the opera is certainly inferior to the earlier parts, but the introduction of Hercules is a great improvement upon the original version of the last act, in which the rescue of Alceste is effected by Apollo."

This authority considers the preface which Gluck wrote to the published score of "Alceste" "one of the most interesting documents in the history of music."

Mozart and Beethoven Greater Than Bach?

"I would appreciate an opinion from you on the following point: 'Are Mozart and Beethoven today considered greater composers than Bach?' Without bothering you for any details, I would simply like to know just in what order they would be ranked—that is, who of these three would take first and who would take second and third place."

It is not customary to assign any degree of greatness to the great masters. Victor Hugo himself says that all those who reach the summit of Parnassus are equal. But one may say that Bach is the greatest of the contrapuntal school—the musician of musicians. Beethoven ranks as the greatest imaginative composer—the Shakespeare of music.

But Mozart was a unique genius who died very young. His genius was manifested in all branches. He is less in calibre, probably, than Bach or Beethoven, his musical message sweeter, though less deep, than that of Beethoven. He was the youth to Beethoven's manhood. Bach does not belong to the same epoch or to the same school.

ST. LOUIS

Povla Frisch and Ludwig Pleier Soloists With St. Louis Symphony Orchestra—Cadman-Tsianina Enjoyed

The fourth popular concert of the St. Louis Symphony Orchestra with Povla Frisch, Danish dramatic soprano and Lieder singer as the soloist, was given, Sunday afternoon, December 3. Mme. Frisch has a beautiful voice of wide range and her interpretations with orchestral accompaniment were very artistically given. She was applauded stormily and responded with "Danse Macabre" by Saint-Saëns. Mme. Frisch is to tour with Conductor Zach and his eighty men through Illinois, Indiana and Ohio, from December 4 to 9, with the exception of Lafayette, Ind., where Ludwig Pleier, first cellist of the orchestra is to be the soloist. Mr. Pleier, too, is a soloist of marked ability and will play the second cello concerto by De Swerte.

Cadman and Princess Tsianina

Charles Wakefield Cadman, pianist-composer, and the Princess Tsianina, mezzo-soprano, gave the second recital here within two weeks at the St. Louis Woman's Club, December 6 before a very large audience. Both responded to many encores.

Ernest Kroeger's Organ Recital

Under the auspices of the Missouri Chapter A. G. O., E. R. Kroeger gave an organ recital at the Church of the Messiah, Sunday afternoon, December 3. Mr. Kroeger acted as adjudicator of music at the Eisteddfod given at Albia, Iowa, Thanksgiving Day. There were a great many contestants from the surrounding territory. M. B. D.

Monica Graham Stults Heard at Austin

At the concert given under the auspices of the Edward MacDowell Memorial Association, Austin, Ill., November 7, every artist who appeared on the program had been in close touch with Mr. and Mrs. MacDowell, at the Peterborough farm. This excerpt, taken from the Austinite, refers to the singing of Monica Graham Stults:

"Pleurez mes Yeux" from "Le Cid" was sung in a very musically dramatic way by Monica Graham Stults and captivated her audience immediately.

Two songs by Strauss, "Mit deinem blauen Augen" and "Mutteraendelei," were given by Mrs. Stults with great depth of feeling. The little song, "Un Doux Lien," by Dellruch, had most exquisite finish. There were many in the audience who would gladly have heard it repeated. How few singers are able to bring from the songs of MacDowell all that is really there, the spirit, simplicity and subtle art, but this Mrs. Stults did to perfection, in her charming rendition of "Long Ago, Sweetheart Mine" and "The Robin Sings in the Apple Tree." Such verve and snap as she expressed in Phillip's "Wake Up" made one feel that she seemed to enjoy the song as heartily as her listeners. The last number of the closing group was "The Wind" in the South" by Scott and was even more pleasing than all the others. Mrs. Stults certainly sang herself into the hearts of her audience for they were loath to go.

Russian Cathedral Choir Concert

The Russian Cathedral Choir, I. T. Gorokhoff of Moscow, choirmaster, gave a concert on Friday evening, December 8, at Aeolian Hall, New York, before a very large audience.

The program consisted of two groups. The first, by Tchaikowsky, contained "The Lord's Prayer," "O, Come, Let Us Fall Down and Worship Before Christ . . . and Holy God," "The Cherubimic Hymn," "The Creed," "A Mercy of Peace . . . and We Praise Thee, We Bless Thee" and "Meet Is It." The second group, by Rachmaninoff, consisted of "O, Only Begotten Son and Word of God," "The Beatitudes," "Lord, Have Mercy," "The Cherubimic Hymn," "The Creed," "A Mercy of Peace . . . and: We Praise Thee, We Bless Thee."

The singing of the choir throughout the entire concert was marked by accurate attack, beauty and variety of tone color and artistic delivery. Mr. Gorokhoff deserves much praise for having brought this organization to so high a point of perfection.

ORATORIO SOCIETY BEGINS SEASON WITH "JOAN OF ARC"

Louis Koemmenich Directs Excellent Performance

The New York Oratorio Society opened its season on Wednesday evening, December 6, at Carnegie Hall with a repetition of Enrico Bossi's oratorio, "Joan of Arc," which had its first American performance at one of last season's concerts of this organization and met with considerable success. The repetition, while it showed a rounding off and completion of the chorus of such little odds and ends as the difficulty of the work forbade being thoroughly prepared in time for last year's performance, did not strengthen the impression made by the work itself on its initial hearing. Bossi remains theatrical and in the dramatic passage, falls rather shallow.

Louis Koemmenich had evidently worked hard with this often extremely difficult work and the results were apparent. There was some very fine chorus singing indeed. The orchestra too played excellently under Mr. Koemmenich's skilled hand. The soloists were the same as at the first performance. Marie Sundelius was the Joan of Arc and her pure, sweet voice is particularly suited to expressing the character of the French heroine. Morgan Kingston was in excellent voice and did his best with music, which is quite often essentially unvoiced. The other soloists, Grace C. Northrup, Rose Bryant, Clifford Cairns, Master Lewis Perkinson, and William Denham Tucker, at the organ, were each and everyone satisfactory and effective.

The audience was by no means as large as the excellence of the performance deserved, nor was it particularly enthusiastic. Evidently Bossi's work remains caviar to the general public.

New York School of Music and Arts 417th Concert

December 7 found the handsome salons of the New York School of Music and Arts, R. L. Sterner, director, well filled by an audience which assembled to hear piano, violin, organ and vocal music. The principal pianistic feature of the evening was the playing of Vivian Moore, a young Southern girl, a former pupil who resumed instruction this autumn. In Beethoven's andante in F she showed good technic and touch. A Rubinstein barcarolle was played with expression and Chopin's valse in G flat with real grace. She closed the program with excerpts from Mendelssohn, Chopin and Liszt, in which the foregoing qualities were enhanced. She has definite pianistic gifts and plays with animation, beauty of touch and interpretation.

Annie Grace sang "Ecstasy" with full toned alto voice

and with distinct enunciation. She will appear at one of the Harris Theatre Sunday night elite concerts.

Marie Torrence, with the "Shadow Song" (Meyerbeer), called forth enthusiastic applause, for her voice is flexible, clear and true. This young woman should make a name for herself. She is already a great credit to her teacher, Mr. Sterner. Arnold Gluck has a strong baritone voice and gave Woodman's "In Arcady" with much temperament and expression. A promising youth indeed is Samuel Critcherson, who has a tenor voice, singing the high C in "Salve dimora." He was quite a surprise to the audience and to his teacher, Mr. Sterner, as well, for it was his first appearance in public. Young Louis Ferraro has definite violin talent, and played a Hauser piece with confidence and dash. Harold A. Fix, of the faculty, played with enjoyable style a Rogers organ piece. A trio for piano, violin and cello by Brahms was given by Jessie Gregg, Samuel Burkholder and Evelyn Rosa. Helen Wolverton, at the piano, was a most capable and watchful accompanist.

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SAINT-SAËNS' SENSIBILITIES

Paris Opera Reopens with Chabrier's "Briséis"—First Colonne-Lamoureux Concert Has All-French Program—Chenal Enters a Complaint—French Capital Sees "Our Mary" as "Carmen"

30 Rue Marbeuf (Champs-Elysées), }
Paris, November 2, 1916.

The concerts Colonne-Lamoureux were resumed on Sunday afternoon, October 22, at the Salle Gaveau. Chevillard and Pierné can be congratulated on their program, which included no startling new works, but a happy choice among old favorites. La Tosca in G minor, Berlioz's "Carnaval Romain," Massenet's "Scènes Alsaciennes," Chausson's "Viviane," Albéric Magnard's "Hymne à la Justice," Chabrier's "Suite Pastorale" made one realize and love the riches of French music. In retrospection great names such as Berlioz and Gounod and Bizet stand out as representative of French strength, grace, sentiment. It is from these great departed that Chevillard and Pierné gave their opening séance of big concerts and will continue to gratify Parisians with native genius while not neglecting the moderns.

In the second Colonne-Lamoureux concert (October 29) Gabriel Pierné directed a program of Italian music and works of César Franck. There is a general feeling, a growing one, among all French classes that it is well to know themselves and to support loyally from within what is best in their national art, keeping an open mind for the appreciation of equally good musical art in other nations. France in her big concerts, her opera, etc., is making the effort to fulfill her own artistic destiny, and at the same time to appreciate foreign art and make a comprehension of world art possible. In Italy (as in England) there is a young school of music developing, though still in a state of transition. Youth must always pass through strange vagaries and eccentricities to develop into something rich and rare. On M. Pierné's program were the overture to the "Barbier de Séville," a "Suite" of Victor de Sabata, and "Le Convent sur l'eau" by Alfredo Casella, fragments of which were given in May, 1914, at the Concerts Montaux. We are all more or less ignorant and ignore many things which should be apparent to us. Few realized then that the Concerts Montaux did good work. Italy has hitherto excelled in church music and in music for the stage rather than that for concert. The second Colonne-Lamoureux concert paid a just tribute in the second part to the Italian symphonic school in the "Suite" of Victor de Sabata, a work which he composed at the age of seventeen. As to M. Casella's "Convent sur l'eau" it won frank and decided success and amply illustrated the fact that music can be highly entertaining without degenerating into buffoonery. As the concert began with homage to César Franck it ended with homage to the old master of Pesaro, Rossini, thus linking an old compatriot with his young ones, de Sabata and Casella. The overture to the "Barbier de Séville" lost none of its old charm in its new environment.

The National Matinée at the Sorbonne

The fourth National Matinée at the Sorbonne took place on Sunday, October 29. The orchestra of the Conservatoire was conducted by Henri Rabaud, who has returned from his travels in Sweden and Denmark. On the program were the "Prélude de Rédemption," by César Franck, "Symphonie Héroïque" of Beethoven, "L'Apprenti-Sorcier" of Paul Dukas, and other works. Marthe Chenal, from the Opéra-Comique; Jeanne Delvair, Georges Berr and Denis d'Inès, from the Comédie-Française, gave their talent to the matinée, the latter choosing Molière's "Amphitryon." The former deputy, Joseph Reinach, delivered the address.

The Reopening of the Opéra

November's first Saturday will see the first representation at the Opéra for the new season. Emmanuel Chabrier's "Briséis" will be conducted by Camille Chevillard and Charles M. Widor will direct his own ballet, "La Korrigane." The cast for "Briséis" includes Yvonne Gall, Mlle. Demougeot, MM. Lafitte, Lestelly and Gresse. "Romeo et Juliette" will be presented on Sunday (November 5), "Guillaume Tell" on Thursday and the following Saturday "Samson et Dalila" conducted by Saint-Saëns. This season the Opéra will give only evening performances, the matinees of last year having needed both perseverance and generosity.

Jacques Rouché, the director, is desirous of furthering the welfare of all the personnel of the Opéra, the contracts of which permit members of the chorus and the orchestra to perform in Sunday concerts and religious ceremonies. A second orchestra and chorus have necessarily been formed to insure the fulfilling of the Opéra repertory on Sundays.

At the Opéra, as in the other theatres, day or street dress will be de rigueur; also the price of seats is the same as that of other Parisian theatres. The program for the season comprises several revivals: "Messidor," "Henry VIII," "Sylvia," the ballet from "Le Bourgeois Gentilhomme," with Lull's music; "Le Prométhée" of Gabriel Fauré, "Les Indes Galantes" of Rameau, "Les Goyescas" of Granados (the Spanish musician so tragically drowned in the torpedoing of the Sussex), "Guercœur" of Albéric Magnard, and others. Among the repertory works to be revived are: "Aida," "Le Cid," "Coppélia," "L'Etranger," "L'Etoile," "Faust," "Guillaume Tell," "Gwendoline," "Hamlet," "Patrie," "Les Deux Pigeons," "Othello," "Rigoletto," "Salambô," and "Thais."

The Opéra-Comique

Six times a week the Opéra-Comique delights a crowded theatre. Novelties added to the old repertoire meet with great success and an appreciation is shown for the care given to the material comfort of the public.

The installation of the new lift or elevator from the

ground floor to baignoires, orchestra, balcony and first and second boxes has given immense satisfaction.

During the past week have been given "Les Dragons de Villars" (with Mlle. Edmée Favart); "Cavalleria Rusticana;" "L'Aphrodite" (Mlle. Chenal), and "Sapho" (Chenal); "Madame Butterfly" (Mlle. Davelly); "La Traviata" (Mary Garden), and "Le Jongleur de Notre Dame," were given. "Our Mary," Miss Garden will play "Carmen" for the first time in France on November 7, as a "gala" for the incapacitated soldiers. M. Millerand, ex-War Minister takes special interest in these latter. "Carmen" has been given by Mlles. Brohly, Edmée Favart; "Lakmé" (with Mlle. Tissier); "Lumière et Papillons" (with Mlles. Lonia Pavloff and Deryn). The first November matinée will be "Manon"; in the evening "La Tosca" and Saturday, November 4, "Werther" (with Mlle. Alice Raveau) and "Mignon" (Mlle. Berthe Lamare).

Saint-Saëns Objects to Shakespeare

There is nothing new under the sun, it is only a question of turns of the great life wheel. Firmin Gémier has rediscovered Shakespeare, founded a Shakespeare Society and proposes to prepare his works anew for the French stage in the near future.

There is one dissentient voice among illustrious French names, that of Camille Saint-Saëns. One of the objections of the master musician to the representation of the master dramatist's works is the perpetual change of scene making staging a portentous affair. Another detailed objection is Queen Cleopatra's "To billiards, Come, Charmion. . . . innocent enough, surely! A third is Hamlet's coarse address to Ophelia. . . . Of course, Molière never used rough words! Firmin Gémier has an answer ready for each of Camille Saint-Saëns' objections, so may be we shall see Shakespeare on all the subsidized French theatres.

The Trianon-Lyrique

Louis Masson, the new manager of the Trianon-Lyrique, has determined to seek out the lyric works of ancient and modern date illustrative of typical French art. "Jeanne, Jeanette et Jeanneton" by Lacome; "Zampa" (Herold); "Les Saltimbanques;" "La Petite Bohème;" "François les Bas-Bleus," are already placarded, lyric works which have contributed to a well merited success at this theatre.

Chenal Complaints

Marthe Chenal has written the following letter to a Paris daily paper:

Knowing that my name figures on the posters of a certain theatre for a concert on the 28th of October, I should be obliged to you if you would inform your readers that neither directly nor indirectly have I been requested to take part in that representation. I take this opportunity to protest seriously against such ways of acting, the only object being to deceive the public and make it unfriendly toward me.

(I may add there have been similar complaints from other well known artists from time to time.)

In reply to Mlle. Chenal's letter, the organizers of the concert announced for October 28 (but put off till November 11), explain the affair in the following manner:

As the manifestation will not take place until November 11 and we believed that Mlle. Chenal would not have disdained the interpretation for the first time of a work by the Maestro Leoncavallo, we allowed ourselves to quote her name to the press notices as among those who would lend us their assistance. There has as yet been no question of announcement.

An American Singer

Mason Carnes, an American singer who has been studying in Paris, gave his first concert here on the afternoon of October 27, at the Salle des Agriculteurs. Mr. Carnes was assisted in his program by Mme. Wyndham-Walker and Lily Bragazzi.

Arnolde Stephenson Leaves

Arnolde Stephenson, the American soprano, is leaving Paris this week for Bordeaux to embark for New York aboard the S. S. Touraine of the Compagnie Générale Transatlantique. Mme. Stephenson is leaving France at this time to fill a series of concert engagements contracted for her in the United States—quitting her Paris friends with their best wishes for a "bon voyage," a successful tournée and a happy return to France.

[Miss Stephenson gave her first New York recital today, December 7.—Ed. Note.]

At the Ice Palace

At the Palais de Glace a series of operatic matinées is in progress for the benefit of the military wounded.
COMTE DE DELMA HEIDE.

Louise MacMahan Notices

Of Louise MacMahan, the soprano who has sung with various leading organizations of the country in such oratorios as "Elijah," "Messiah," "Hora Novissima," "Cretion," "Stabat Mater," and such operas as "Aida" and "Martha," several widely scattered newspaper notices read as follows:

Has a voice full of sweetness and made a decidedly favorable impression.—Brooklyn Eagle.

She has a very pure soprano voice, is most unaffected and has an admirable stage presence. She quite captivated the critical audience which heard her.—Halifax Chronicle.

Mrs. MacMahan sang the Louise aria with excellent French diction and a beauty of tone that was ravishing.—Nashua Telegraph.

CAPACITY HOUSE FOR BALTIMORE SYMPHONY ORCHESTRA

Interest in Strube Offerings Continues—Ballet Russe—
Musical Art Corporation—Maennerchor Concert—
Hinshaw and Woolford Recital—Notes

An unabated interest is manifested in the offerings of the Baltimore Symphony Orchestra. The house was filled to capacity for the season's second concert last Friday, when Haydn's G major symphony was given a delightful reading by Director Gustav Strube. The orchestra played the delightful composition with esprit, giving a most enjoyable effect of sprightliness. The opening number was the "Freischütz" overture, and the closing, the "Mignon." In the latter the bass choir, in which, for the first time, there were no "gaest" musicians, did some very excellent work. Two very interesting numbers by Franz Bornschein were played, "The Phantom Canoe" and "The Death Song." Like all of Bornschein's work, they are full of poetic spirit and delicate coloring.

Frank Gittelson gave an enjoyable rendition of the Bruch G minor concerto. His tone, though small, is sweet, and showed to particular advantage in the adagio.

Ballet Russe

The great Russian ballet, which passed us by last season, gave two performances last week before enthusiastic audiences. "Cleopatra" was produced on Friday and "Scherazade" on Saturday, with the Rimsky-Korsakoff and Glazounow music by the splendid orchestra.

Musical Art Corporation

Certain enthusiastic souls have founded an excellent institution which, if successful, as it bids fair to be, will once more place Baltimore on the itinerary of the Metropolitan Opera Company. This company, along with others, has demanded a guarantee fund which has, in the past, been contributed by a few wealthy men. Of recent years, however, these philanthropists have wearied of their role, and we have thereby missed several valuable productions. The situation has been met by the incorporation of a joint stock company, called The Musical Art Corporation, whose object is to guarantee opera and other musical attractions which we now miss. It is proposed to put the stock into the hands of the public, at the rate of fifty dollars a share, payable in three long terms instalments. The capital stock is to be \$25,000, of which several thousand are already subscribed. The board of directors for the first year includes Dr. A. R. L. Dohme, Dr. Henry Barton Jacobs, Wright Nicols, Ral Parr, Hemsley Johnson, Edwin Surabull, Frederick Gottlieb, Elizabeth Starr, and W. Bladen Lowndes. This board will be assisted by a practical advisory committee to select productions that will be not only artistic but profitable in order to reduce, as far as possible, the chances of loss.

Maennerchor's First Concert

The Germania Maennerchor gave its first concert of the season last week, with the usual male and female choruses. Gustav Illmer played the Beethoven Rondo in G sharp, and two caprices by Paganini-Liszt.

Hinshaw and Woolford in Recital

A very interesting recital was presented on Monday night by Jeanne Woolford, contralto, and William Wade Hinshaw, baritone, with Florence Larrabee at the piano.

It is four years since Mme. Woolford has been heard in Baltimore, and her development, both as artist and vocalist, is marked. Her tones are particularly smooth and pleasing in the upper register. Her opening group, which consisted of rather big classic songs, was a little beyond the singer's present powers; but in her second group, a collection of much lighter songs, her style and tone production left nothing to be desired.

Mr. Hinshaw is undoubtedly at his best in opera, where his big voice and dramatic instincts could have full play. He was just a trifle overpowering in the small auditorium of Albaugh's Theatre. Florence Larrabee played the accompaniments, as well as a few minor piano solos, fluently.

Notes

Alma Gluck gave a recital at Ford's Theatre yesterday. Edward Mumma Morris is on tour with the Washington Symphony Orchestra. He will play the Liszt piano concerto in Roanoke. D. L. F.

Leginska Triumphs in Detroit

The reception accorded Leginska, pianist, at her recent concert in Detroit, and the notices resulting therefrom, might well be envied by any other pianist, without regard to the distinction of sex.

Leginska is a supremely interesting pianist. She has a wonderful grasp of the emotional possibilities of her music and a sure poetic and interpretative insight, and a sheer physical power of expression that is little less than amazing. There are occasions when she paints in miniature as she did in her opening Bach number and now and then in her sonatas, but when she does this it is not because the larger canvas is beyond her scope, but from pleasure. She can delineate along monumental lines also. A thoroughly masculine incisiveness Leginska tempers with a feminine refinement.—The Detroit Free Press.

This Ethel Leginska is a figure to be reckoned with in the piano world. . . . One can but marvel that a player of her few years should display such an original musical imagination. For imagination and enthusiasm are the big factors in her performance. She believes in making pathetic passages pathetic, fiery passages fiery, gay passages gay. . . .—Detroit Journal.

In a program of immensity and power, this little English girl in her twenties, and with a divine gift for playing the piano, displayed a genius and an equipment that outtrivals Paderewski. She makes

every other woman pianist now before the public seem like an ordinary after dinner drawing room performer. . . . And she does this without any of the usual tricks of the concert artist. She simply sits at the piano, and with her strong, supple hands takes herself, her music and her listeners into a realm that is as uncanny as it is effective in completely enthralling player and audience. . . .

The power, the technical mastery and the tremendous command of the keyboard possessed by Mme. Leginska is positively startling when one looks at this mite of a girl. . . .

The rendition of the whole program was a remarkable pianistic achievement and a revelation of a genius that left an indelible impression upon all present. Mme. Leginska will be remembered by Detroit concert goers when all other pianists are forgotten.—Detroit Times.

Ethel Leginska . . . for individuality of style and temperament ranks as one of the most interesting women pianists to be reckoned with. Her poetical musical taste and unmistakable talent have been developed until she has become a master of tonal effects. Her touch is particularly beautiful and the flexibility of wrist and strength and surety of fingers commands attention. The brilliance and ease with which she works to a climax is thrilling and offsetting the unexpected strength she displays is that delicacy which is fascinating. . . .—The Detroit News.

The Kuba Quartet Coming to America

The Kuba Quartet of instrumentalists accompanied by Dr. M. S. Childs are on their way to America to give a number of recitals. When and where to be mentioned later in the MUSICAL COURIER. Jan Rubini, violinist, will take charge of their engagements.

Eddy's Organ Tour

"Across the continent in three months," this is being planned by Clarence Eddy, beginning January, 1917, when he will open many organs and give recitals in various cities of the United States. Beginning with January, engagements have been made in Iowa, Missouri, Wisconsin, Illinois and so forth. His opening dates are rapidly filling, and this is small wonder for no organist in America stands higher. The San Francisco Examiner devotes considerable space to "Bach and Eddy," tracing the latter's musical ancestry directly to Bach through his teachers. The article is most interesting.

A few press notices follow:

Clarence Eddy is without doubt the most distinguished American artist upon this noble instrument. He has played at most every exposition since the one at Vienna in 1873, and now in his ripened years is achieving the greatest successes of his life, playing at the installation of every great organ from New York to the Pacific Coast.—Lincoln, Neb., Star.

The name of Eddy, like that of Abou Ben Adhem, has led all the rest when organistic supremacy was considered. Eddy has invaded Europe and established a reputation second to no living organist.—Cleveland, Ohio, Press.

Dignity, a breadth of conception that interpreted Bach and Guilmant with the same splendid artistry, a sentiment that reached the heart of his selections and in just the right place, and a technique that was facile and brilliant, are the marks on Eddy's playing that distinguish him from more sensational but less able performers.—Cleveland, Ohio, News.

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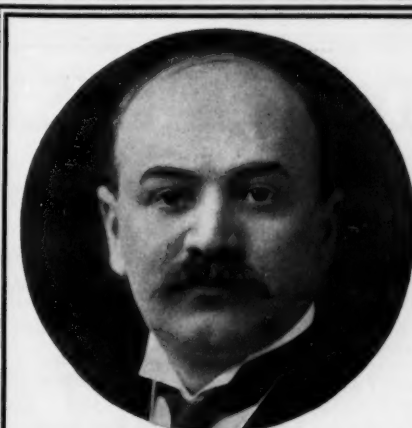
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LOS ANGELES

An Exceptional Pupils' Recital—Descriptive Song Recital of the "Wild Song Birds"—Carlson's Latest Success—Trio Club Program—Flutist With Symphony Orchestra—An American Program—Pasadena Event Attracts—"Magic Cherniavskys"—Attractive Pianism

An unusually successful pupils' recital was given at the Ebell Club auditorium, December 1, by pupils of Jode Anderson, pianist, and Theodor Gordohn, violinist. At the beginning of the program the ensemble class, consisting of twelve pupils, and accompanied by Bertha Murray, played a number of short selections by Weber, Beethoven, Handel and Gordohn, showing good style and clear intonation. In addition to this, Mr. Gordohn's violin class was represented by three pupils who played concertos; Sam Bergman the Wieniawski polonaise, Merle Holmes, the Spohr concerto, No. 2, and Mae Gates the Wieniawski concerto, No. 2. All three of these young artists showed brilliant ability and are a credit to their teacher.

From Mr. Anderson's class the following were selected for appearance on this occasion: Evelyn Apple, Helen Sandercock, Edna Bradley, Lillian Chancer and Eunice Landrum. Space forbids a detailed account of these budding artists work.

Suffice it to say that their work was supremely satisfying, showing musicianship, breadth, style and technic, and that Mr. Anderson is to be commended for obtaining such appealing results.

Will Garroway acted as accompanist to the violin numbers.

"Descriptive Song Recital of the Wild Song Birds"

Louise Carola Davis, a coloratura soprano of unusual merit, has been winning success in Southern California recently with a clever program, which she entitles, "Descriptive Song Recital of the Wild Song Birds." This original program includes the Swallow, Dell' Acqua; Thrush, Walker; Humming Bird and Crow, Davis; Wren, Yellowhammer, Wood-pigeon and Owl, Lehmann; Nightingale, Masse; Gull, Terhune; Black Bird, Quilter; Starling, Lehmann, and Thrush, White.

The idea is a good one and deserves success.

Carlson's Latest Achievement

Anthony Carlson returned to Los Angeles this morning after scoring a big success at the Elks Memorial celebration at Bakersfield. The concert was given at the Bakersfield Opera House before an immense audience and there were encores without end. Among other things Carlson sang "Die Drei Wanderer," Hermann; "Sehn-



FANNIE DILLON, LOS ANGELES COMPOSER, AND LEOPOLD GODOWSKY.

such," Tchaikowsky (in French), and "Danny Deever." Everyone who knows Carlson knows what he can do with songs like these. He possesses a bass that is a real bass, and he has the physique to carry it. He has also a real knowledge of musical art and a natural musical gift that renders his interpretations interesting to the musician as well as to the general public. The Elks of Bakersfield gave him a rousing welcome.

Fuhrer-De Zielinski Trio Club

A sudden indisposition prevented the attendance of the writer at the following program given at the home of Jaroslaw de Zielinski by the Fuhrer-de Zielinski Trio Club. The work of these artists is always excellent, and this unusually attractive program was enjoyed by a large number of invited guests; trio, op. 36, Otto Malling; adagio from sonata, for piano and cello, Godard; quintet, Chevillard.

Flutist With Symphony Orchestra

Jay Plowe, flutist, won a singularly flattering success as soloist with the Los Angeles Symphony Orchestra at its concerts of December 1 and 2. He played a charming composition in modern French manner by Mouton, a suite

in three parts entitled "Le Flute de Pan" (op. 15), and proved himself to be an artist of rare ability by his rendition of it. This piece may be a well known selection to flute players, but it was not to me, and is probably not to the majority of readers of the *MUSICAL COURIER*. Its three parts: Pan and the Shepherds, Pan and the Birds, Pan and the Nymphs, are all finely descriptive and easily comprehended. It is (mildly) program music, and it is clearly written with a thorough understanding of the technical and tonal possibilities of the flute. The orchestration is masterly.

This performance by Mr. Plowe, who is first flute of the orchestra, was distinctly artistic and altogether fine whether judged from the viewpoint of musicianship or technical virtuosity. There was clarity, speed, good legato and staccato, tone, phrasing and interpretation. There are many who would like to hear this work repeated.

The orchestra gave Beethoven's second, Tchaikowsky's Italian caprice and Goldmark's overture "In Spring," nor could one ask or desire a better performance of these pieces. The Beethoven, one of Beethoven's loveliest, was played with real Mozartean precision and with that warmth which Tandler gets in all that he conducts. That the Tchaikowsky is Italian only in name and that the Goldmark might be a thousand things besides "Spring," are facts that do not lessen their beauty nor take anything from the pleasure of the listener.

The excellent orchestral sonority was particularly noticeable in the Goldmark overture, as was also the spirited attack and almost perfect ensemble which are marked features of this orchestra's work. The orchestra is getting better support this year than ever before, but it needs and deserves still more.

Where is that endowment?

An American Program

George Edwards, the brilliant young American composer, was represented by his "Sunrise," in a recital given by Bertha and Katherine Fiske, reader and violinist, at their studio in Blanchard Hall, on December 2. This was an American program (when will the poor American become well enough known and sufficiently recognized not to need "programs?")—and offered works by Burleigh, Parker, Chadwick, Friml (is Friml an American?). The recital was introduced by remarks by Bertha Fiske on "American Contemporary Music."

A Pasadena Concert

At one of the Pasadena Artists' Concert course series, Arthur Babcock, baritone, assisted by Marguerite Barkeley, soprano, and Albert J. Adams, piano, gave a recital with explanatory comments at the Pasadena High School auditorium on November 17. The writer was unable to be present but he was told that the concert was a success and that the offerings of all of the artists gave much pleasure. The work of Mr. Babcock is artistic and sincere, and he has the learning and the experience to make interesting both his singing and his explanatory remarks. Mr. Adams is said to be a pianist above the ordinary and a very gifted composer. Miss Barkeley is spoken of as a brilliant artist.

"Magic Cherniavskys"

The "magic Cherniavskys" were heard in recital in Los Angeles on November 28 and December 2, by audiences that were more than enthusiastic and would not permit these splendid and inspiring artists to escape without almost endless encores. There is a youthfulness and abandon about these brothers, both in their solos and in their ensemble work, that is as delightful as it is rare. This is perhaps most remarkable in their ensemble work, because it is so difficult to maintain a perfect ensemble without sacrificing passion and brilliancy.

Their programs, which need not be given in detail, seem to be constructed on a certain uniform plan, chamber music offerings to open and close, and piano, violin and cello solos between. The programs are eminently satisfying, offering variety and contrast, and contain much that one is really glad to hear. It is not at all surprising that cities should be quarreling as to which should have the honor of having first welcomed these artists to this country and appreciated their worth.

Attractive Pianism

An attractive piano recital was given on November 27, by Elsa Cross. This little lady has a way of her own which is as different to the average way as possible. She played selections from Schumann, Chopin, Borodin, MacDowell, Cadman, Scott and Grainger with good technic and a sort of poetic dreaminess and fervor that ought to give her a place among pianists.

Valeri Pupil Scores in California

Delia M. Valeri, the well known teacher, is in receipt of the following telegram from a friend:

San Francisco, Cal., December 5, 1916.
Iole Pastori's concert a big success. All papers very favorable. Am sending clippings. Large critical and musical audience enthusiastic. She sang well and all prophesy great future for her. The ice is broken and she will be kept busy. Wish you had been there to share the laurels.
ADEL.

Miss Pastori is a product of the Valeri studios. She possesses a soprano voice of exceptional beauty and range, which shows the result of Mme. Valeri's careful training.

Mme. Buckhout at Baptist Temple

Mme. Buckhout, soprano, appeared as soloist at a concert at the Baptist Temple, Brooklyn, recently, singing songs dedicated to her by these composers: Kalinowski, Munson, Duvernet, Blazewicz, Faraday, Gilbert, Prutling, Kramer and others. Following both her set numbers she had to sing encores. Newspaper clippings from Meadville, Pa., and Hudson, N. Y., prove her great success on recent appearances in those cities. She is head of the vocal department of the Kellerman Institute of Musical Art, Brooklyn.

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HAROLD HENRY'S

SUCCESS IN BOSTON

Harold Henry, on November 7, gave at Steinert Hall, Boston, the interesting program that he had played the day before, with such great success, in New York. The critics wrote:

Mr. Henry proved himself a pianist of unusual skill and dexterity, with an armament of technic. . . . He has an extraordinary amount of muscular force, accuracy and endurance. . . . One would have expected a polonaise of Chopin to come forth in brave colors at such a call of sturdy masculinity. And indeed there was a thrill in its resounding and thundering chords. . . . Weber's famous "perpetuum mobile" rondo was a "tour de force" of lightning and expert finger work. MacDowell's sonata was of particular interest.—*Boston Transcript*, November 8, 1916.

The artist's playing is of a kind that demands large auditorium spaces and festival surroundings. It should be especially effective with orchestra. It shows technical mastery always.—*Boston Monitor*, November 8, 1916.

Orrin Bastedo Makes Excellent Impression in Jersey City Concert

"The baritone, Orrin Bastedo, sang two opera arias and showed at once that he has a splendid voice," said the Jersey Journal, November 18, 1916, and continuing, "He also has that elusive characteristic temperament, and he gave to his opera numbers personality and expression which added greatly. His voice is of wide range and especially sweet in the middle register. This was shown to the delight of his hearers in his first number, 'Eri tu,' by Verdi. His singing of 'The Two Grenadiers' was another noteworthy



ORRIN BASTEDO,
Baritone.

number. His encores were 'Memento,' Terundill, and 'In My Little Garden,' by Nutting. Mr. Bastedo is an artist, and he has been heard but little in America until this year, but fortunately for American audiences, he is to sing much this winter.

"The baritone's accompanist was Romualdo Sapio a musician known for many years in New York and vicinity and an accompanist unexcelled."

This was the annual concert for the benefit of the Home of the Homeless at Jersey City.

Sarto's Singing of Elijah Praised

Andrea Sarto, who sang the part of Elijah in the performance of that oratorio by the Arion Society of Providence, R. I., on November 28, was warmly complimented by the press for his excellent and sympathetic interpretation of this difficult and exacting part. This is from the Providence Evening Tribune:

Of the several soloists the "lion's share" fell to Mr. Sarto in the part of Elijah. He had a large amount of the singing, his role demanding a deal of dramatic power and emotional contrast. He sang his recitatives and arias with authority and dramatic understanding and made the contrasting moods of his part distinct and agreeable.

The Pawtucket Times stated:

To Dr. Jordan and Andrea Sarto, who sang the role of the Prophet, go the laurels of the evening. . . . The artistic and vocal standards for the part of Elijah created by soloists with the Arion in the past are high. Mr. Sarto last evening continued in the path of his predecessors, and if anything, bettered their performances. His recitatives were delivered with authority and his arias sung with a quality of voice that was sustained throughout the oratorio.

The Providence Journal commented thus:

The bulk of the solo work, which falls to the part of Elijah, was made vital and compelling by the powerful, resonant voice of Andrea Sarto. The artistic and vocal standards for the part, created by famous singers who have appeared in the "Elijah" with Arion are high. They were well sustained by Mr. Sarto last evening, his performance being admirable and his arias sung with dignity and expression.

Robert Lortat in Recital

Robert Lortat's piano recital in Aeolian Hall, New York, on Tuesday afternoon, December 5, consisted entirely of works by French composer's with the exception of the etudes in C sharp minor, F major the Bolero, and the Andante Spianato et Polonaise by Chopin the Pole who was the son of a French father and

who did all his composing in France. Logically, and consistently correct from the political point of view of a belligerent, the program, nevertheless, might have proved of more musical interest had the recitalist included some of the genial enemy works, such as Beethoven's variations on "God Save the King," or Schumann's "Vienna Carnival Scenes," with "La Marseillaise," for instance. Or if he had played the C major scales or the arpeggios in A flat, anything to get away from the monotony of novelty that made the following works pall:

Variations on a Theme of Rameau.....Dukas
Allegro de Concert.....Guiraud
Serenade Interrompue.....Debussy
Jardins Sous la Pluie.....Debussy
Valse Caprice.....Fauré
Les Fêtes.....Debussy
Scarbo.....Ravel

This last number might have stood for a tone poem illustrating what Scarborough was supposed to be after its bombardment. At any rate there were great quantities of broken melodies, ruined harmonies, and splintered counterpoints in evidence. Robert Lortat, on the other hand, deserves only the best of thanks for the thankless task that was his to provide a musical meal from an assortment of pickles and condiments. His skill both as a technician and an interpreter is great. His passage playing is beautifully clean and clear, and he well understands the elusive tone quality produced by the damper pedal when properly used. It is to be hoped that so admirable an artist will let the New York public judge him in a recital of compositions more to the taste of eclectic musicians.

De Primo for Cuba

Zanco de Primo, tenor, and Mme. de Primo, an accomplished pianist, were invited by musical organizations of Cuba to give a series of concerts in that country this win-



SERGE ZANCO DE PRIMO AND HIS LITTLE DAUGHTER,
IRENE.

ter. The unfortunate illness of Mme. de Primo has prevented their departure and the concerts are postponed until the month of March, though several Cuba papers had already announced the arrival of the artist pair in Havana with highly laudatory articles in anticipation. The Cuban societies, in one of which a government minister is interested, knew of Zanco de Primo and Mme. de Primo through the striking success with which they met last season at Porto Rico.

This is testified to by Porto Rican papers. Martinez Plée, the best known musical authority on the island, writing in La Correspondencia, said, "This rare artist, whose voice combines the power of a dramatic tenor with the flexibility and sweetness of a lyric, again demonstrated the astonishing double aspect of his magnificent vocal organ." Mme. de Primo he refers to as "a most unusual pianist." The critic of another paper, El Tiempo, can only find such adjectives as "marvelous" and "perfect" to describe the voice and art of Mr. de Primo.

Allen Hinckley, Soloist, With Indianapolis Maennerchor

Allen Hinckley was soloist at the opening concert of the Indianapolis (Ind.) Maennerchor season Friday evening, November 24. Regarding the event, the Indianapolis Star said:

The Maennerchor is fortunate in having secured the services of Allen Hinckley. Here is a baritone, in reality a bass-baritone, whose voice is certainly worth while. Its quality is of that deeply rich kind that gives a wonderful warmth to everything he does. Beside such a singer, the average soloist pales into insignificance, for nothing is more pleasing to the ear than a voice of this caliber.



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Mr. Hunkley knows how to use it, too. . . . He reached supreme heights in his "Am Rhein Beim Wein" by Reis. Here was a display of wonderful resonance which was as free as air and as beautiful as an Alpine landscape.

Katheryn Shary Returns to America

Katheryn Shary, soprano, is another American artist who returned from Europe at the outbreak of war, after having studied with some of the best masters in Italy, France and Germany. Mrs. Shary has just opened a beautiful studio at 614 West 157th street, New York City, where she will devote part of her time to teaching. Mrs. Shary appeared in recital at Hotel Astor, New York, on May 9, 1916, and has sung in many Western cities, winning favor wherever she appeared as the following excerpts from press reviews attest:

Mrs. Shary's voice is a high soprano of a very sweet quality, her mezza voice being especially pleasing even in the high tones. . . . —The Western Musical Herald.

A recital was given by Mrs. Shary, the program consisted of ten numbers, including songs in French, German, Norwegian and Bohemian, which had been carefully prepared and showed serious work. Mrs. Shary has a voice of beautiful quality. . . . —Omaha World-Herald.

Mrs. Shary is endowed with a voice of very unusual breadth and range and of exquisite quality. . . . has also a thoroughly commanding presence and a very good concert poise. Her arias and songs were chosen with decided musical taste, and they were delivered in a way to prove that Mrs. Shary is a thorough student and is filled with artistic feeling. . . . In connection with the dynamic power of the dramatic singer, Mrs. Shary has developed the tonal quality which characterizes the coloratura soprano, and her medium notes are exceptionally vibrant. . . . —The Omaha Excelsior.

. . . . Gifted with a fine soprano voice of lyric dramatic character; a combination of brilliant, warm and thrilling nature, full



KATHERYN M. SHARY,
Soprano.

of nuances, Mrs. Shary possesses the means of stirring her listeners to great enthusiasm. . . . —Paris Letter, The New York Musical Courier.

Katheryn M. Shary's singing was the hit of the evening. . . . —Philadelphia Press.

Mrs. Shary possesses a rare sweet soprano voice that exhibits every evidence of careful training, she sang "Elsa's Dream" from "Lohengrin" with fine effect. —Omaha Bee.

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Los Angeles Tribune, Nov. 29, 1916.—. . . Added another triumph to their Pacific Coast conquests. You will go a long way in the musical world before you will meet another trio of such novel attractions as these.

Los Angeles Times, Nov. 29, 1916.—The Cherniavskys are destined for a broadening popularity, likely to be quite unequalled in its way.

Los Angeles Examiner, Nov. 29, 1916.—Leo, Jan and Mischel Cherniavsky last night created a furore among musicians and laymen alike.

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New York**GIORGIO M. SULLI**Director of the
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A series of recitals is being given at Recital Hall by artists of the Music League of America, the next one will be by David Hochstein violinist and another by Anne Murray Hahn, contralto, assisted by Cornelius Estill, pianist.

Mabel Baldwin's Debut

Mabel Baldwin, pianist, made her debut in a recital on Tuesday evening, November 21, in Recital Hall. Her program included the Saint-Saëns arrangement of a Bach gavotte in B minor, Heller's sonata, op. 88, Leschetizky's arrangement for the left hand alone of the "Lucia" sextet, the "Golliwogg's Cakewalk" (Debussy), Balakirew's "The Lark," Rachmaninoff's G minor prelude, Grieg's "Notturno," Castellanos' arrangement of Delibes' "Pizzicati" and the eighth Hungarian rhapsody of Liszt. Miss Baldwin is evidently a serious student with high aims. She was assisted by Alfred Anderson, violinist, whose accompaniments were played by Irvin F. Randolph, teacher of Miss Baldwin.

Mrs. Nelson Announces Recital Series

Mrs. William S. Nelson announces a series of three recitals at her East Orange studios, on the mornings of January 8, 15 and 24. Among those who will appear at these events are Rabindranath Tagore, the Indian poet; Francis Rogers, baritone; Robert Lortat, pianist, and Elizabeth Howry, lyric soprano.

Benefit Concert

Elizabeth Denman, organist, assisted by Dorothy Bowerman, pianist; Mrs. Harold A. Smith, soprano, and Howell M. Stillman, tenor, gave a concert at the First Reformed Church of Irvington, on Wednesday evening, November 23, for the benefit of the local paralysis fund.

American Folksongs Discussed

On Thursday evening, November 16, the Dorian Music Club met in Berkeley Hall. Frances Cohen, pianist; Sadie Green, violinist; Anna Barison, vocalist, and a quartet comprising Miss Barison, Pauline Siegal, Albert Kroner and Paul Dannerman, furnished the program and a discussion of American folksongs proved an interesting feature.

American String Quartet Heard

The American String Quartet, Gertrude Marshall, first violin; Ruth Stickney, second violin; Adeline Packard, viola, and Hazel L'African, cellist, were heard in the South Side High School Auditorium recently. Ida W. Smith, soprano, was the soloist, her accompaniments being played by Will A. Theuer.

Lyric Club Program

Before the rehearsal of the Lyric Club, Thursday afternoon, November 23, several members gave an interesting program. Those who participated were Miss MacMichael, Lucille Murrary, Louise Whitehead, Ter Bush, Charlotte Martin, Jessie Courter and Mrs. R. G. Dick. The club plans to give several musicales during the season.

Church Choir Especial Event

On Thursday evening, November 23, the choir of the Third Presbyterian Church South, gave a concert, the soloists being William Simmons, baritone; Joseph Heindl, cellist, and Alberta F. Matthews, accompanist. The chorus work was especially commendable.

"Old Folks" Concert

The Choral Society of the High Street Presbyterian Church gave an "Old Folks" concert, in costume on Thanksgiving night.

Apollo Quartet

The Appolo Male Quartet gave a concert recently in the Lincoln School, giving a program of "Songs That Stir the Emotions," and also in the Ridge Street School, and the Miller Street School, when the program was designated as "Classic Songs."

Gilbert Compositions at Woman's Club

Original compositions by Russell S. Gilbert made up a program which was presented at the Woman's Club House, East Orange, by Viola Brodback, soprano; Mabel Beddoe, contralto, and Kathryn Pratt Gunn, violinist.

B. B.

Some Mary Jordan Engagements

During the month of November, Mary Jordan, contralto, was heard at the Hotel Traymore, Atlantic City, N. J., with the New York Haarlem Philharmonic Society, at the second Robert Treat musicale at Newark, N. J., as well as at Springfield, Mass. It speaks well for Miss Jordan's popularity, and for her ability as a singer that with the exception of the Atlantic City concert, these engagements each marked her fourth appearance.

Operalogue Versus Luncheon

Havrah Hubbard and Claude Gotthelf, the two men who are making the Hubbard-Gotthelf Operalogues a power for musical good throughout the country, had a chance to test their abilities to hold an audience recently in Cleveland. On Wednesday morning they made their first appearance before the Woman's Club in the artist series which is being offered there, and their program was one of more than usual length, since it included not only two piano solos by Mr. Gotthelf, but also Montemezzi's "Love of Three Kings" and Humperdinck's "Hänsel and Gretel." Mr. Gotthelf's solos so pleased that an encore was unavoidable, and it was within twenty minutes of one o'clock when the operalogue of "Three Kings" was completed. Not only had

the club luncheon which was to follow the morning's entertainment been ordered for one o'clock sharp, but many of the audience were intending to go to the matinee performance of "Hänsel and Gretel," which the Boston-National Grand Opera Company was giving that afternoon at the Hippodrome. The secretary of the club came to Mr. Hubbard as soon as the "Love of Three Kings" was ended and expressed her doubts as to the possibility of having "Hänsel and Gretel" which requires some forty minutes for operalogue presentation. Mr. Hubbard told the audience and voiced his regret. But the audience would none of it. It insisted upon hearing at least the first scene which could be given in the time at disposal. The first scene was presented and when Messrs. Hubbard and Gotthelf stopped the women could not listen to that being the end. "Go on! Go on. The luncheon can wait!" came from all parts of the hall. The operaloguists naturally were gratified and the opera in its entirety was given even though the club luncheon did not commence until 1.25 and many patrons of the opera matinee were late in reaching the Hippodrome. "I would have stayed there all afternoon never thinking of luncheon or matinee, had you two continued with your telling of the charming fairy story and giving us the beautiful music!" was the way one enthusiastic club member voiced her thanks and approval.

Edith Mason's Progress

Edith Mason, who joined the Metropolitan Opera, ranks only in the season of 1915-16, has by her success easily refuted the statement that it is impossible for an American girl to advance in that company. In the first season she was entrusted with the following roles: Oscar in "The

EDITH MASON,
Soprano.

Masked Ball," Papagena in "The Magic Flute," Voice of the Forest Bird in "Siegfried," Gretel in "Hänsel and Gretel," Sophie in "Rosenkavalier," and Micaela in "Carmen." This year, besides appearing in several of these, she has already added Masetta in "Bohème" and Nedda in "Pagliacci" to them. In both of these she achieved the same striking success which has attended her in those sung last season. Her next role will probably be Marcelline in "Fidelio" and among others which she is studying for future use are Susanna in Mozart's "Nozze di Figaro," La Samaritana in "Francesca da Rimini," Adina in "Elixir d'Amore" and the leading role in Reginald de Koven's "Canterbury Pilgrims." Miss Mason's quick success, though unusual has been more than merited by her distinguishing characteristics—a lyric soprano voice of unusual beauty, the ability to use it superbly and a natural vivacity that adds greatly to the interest in all characters which she undertakes.

Martin Engagements at Schools and Colleges

Frederic Martin, who is known because of the excellence of his work, both vocally and interpretatively, from the Atlantic to the Pacific coasts, and from Halifax, Nova Scotia, to San Antonio, Texas, is busy filling engagements in recital with schools and colleges in different parts of the country. On November 20, he gave a delightful program at Northfield Seminary, East Northfield, Mass.; November 27, sang at Alfred University, Alfred, N. Y.; on December 5, he was scheduled to give a recital at West Virginia Wesleyan College, Buchanan, W. Va.; December 7, he sings Mephisto in concert performance of "Faust" for the Marcato Club, of Clarksburg, W. Va.; on December 21 and 29, he sings in "The Messiah" in Philadelphia and Bellevue, Pa. The first of February he goes south to give recitals at Wesleyan College, Macon, Ga. Another February engagement is on the 8th, when he appears at the Portland, Me., municipal concert. April 26, he appears at Syracuse University, Syracuse, N. Y. In addition to his concert and church work, Mr. Martin finds time to teach a limited number of pupils.

Professor Sevcik's Opinion of David Hochstein

On the occasion of David Hochstein's debut as soloist with the Queen's Hall Orchestra, London, several seasons ago when Sevcik in person conducted the orchestra, the latter wrote to a New York friend the following on a post card:

"Hochstein will shortly play before a London audience, and I hope he will not disgrace Mr. Trüka and myself."

It will be remembered that Mr. Trüka was his teacher for five years prior to his departure.

Needless to say the young soloist at Queen's Hall more than proved his metal from the enthusiasm aroused in public and press.

Charles W. Clark Foresighted

Charles W. Clark, baritone, and his managers, Haensel & Jones, look a long way ahead. Owing to the success of Mr. Clark's recent New York recital, his managers have already announced three Aeolian Hall appearances for 1917, on October 26, November 2 and November 9.

DETROIT

Philadelphia Orchestra and Boston-National Grand Opera Company Among Week's Visitors—Povla Frisch in Recital—Graveure at Musicale
—Notes

Detroit, Mich., December 1, 1916.

All lovers of symphonic music had an evening of unalloyed pleasure Thursday, November 23, when the Philadelphia Orchestra, Leopold Stokowski, conductor, made its annual appearance at the Arcadia under the auspices of the Orchestral Association. The orchestral numbers were the symphonic suite, "Scheherazade," Rimsky-Korsakoff, suite, "L'Arlesienne," Bizet and "Marche Slav," Tchaikovsky. Olga Samaroff, pianist, was the assisting soloist and played the concerto, No. 2, G minor, op. 22, Saint-Saëns in an impeccable manner and was recalled many times.

Boston-National Grand Opera Company

The Boston-National Grand Opera Company gave four performances, November 23, 24 and 25, at the Washington Theatre, under the DeVoe-Detroit management. "La Tosca," "Iris," "Hansel and Gretel," "Cavalleria Rusticana" and "Faust" were the operas given. Principals, chorus and orchestra maintained the standard of excellence which characterizes the forces of Max Rabinoff. Roberto Moranzoni, Fulgenzio Guerreri and Adolph Schmid were the conductors.

Povla Frisch in Recital

Wednesday evening, November 22, the Tuesday Musicale presented Povla Frisch in recital at the Hotel Statler; she was assisted by Jean Verd, a pianist of decided merit. Mme. Frisch's program was unhackneyed and unusual containing numbers seldom heard. The only number in English was a lullaby given as an encore at the close of the program.

Louis Graveure Sings at Morning Musicale

Friday morning, November 24, Louis Graveure assisted by Frank Bibb at the piano, gave a delightful program of song at the Hotel Statler. Mr. Graveure has never sung here before but the impression made was so favorable a one that he will probably be heard again many times.

Notes

The examination of Michigan candidates for the prize offered to young professionals by the National Federation of Musical Clubs, was held at the Century Building, Detroit, Tuesday, November 28. The names of the compositions required was published so late that many could not qualify. The successful contestants were Lois Johnston, soprano, of Detroit, and Louise Quigley, pianist, of Ypsilanti. The judges were Mrs. W. S. Rowe and Mrs. Cortlander, of Grand Rapids, Mrs. H. F. Nichols, of Houghton, president of the State Federation, Mrs. Marshall Pease, May Leggett-Abel, Florence Cary, Jennie M. Stoddard, Francis Mayhew, and George Boothroyd, of Detroit. The examination was in charge of Louise Unsworth Cragg and Mrs. T. O. Leonard.

Tuesday morning, November 28, Hildegard Brandegge, head of the violin department of the Ganapol School of Musical Art, and Ada Lillian Gordon of the piano department, gave a joint recital at the Hotel Statler. J. M. S.

Sherwood Concert Company at Stamford

On November 20 the Sherwood Concert Company was the attraction at the Fourth Popular Monday Night, Stamford, Conn. The company, which presented a program of numbers by Beethoven, Puccini, Rachmaninoff, Chopin, Salter, Joice, Strauss, Debussy, Woodman, Sarasate, Ronald Warford, Emmell, Liszt and Hildach, consists of Mary Sherwood, soprano; Marie Ellerbrook, contralto; Pietro Aria, violinist, and Martha Voigt, pianist. "It would not be fair to try to single out any one of the four artists as more commendable than the others," declared the Stamford Daily Advocate, and continues, in a lengthy article, to treat the affair in detail. "Miss Ellerbrook, contralto, sang beautifully. She has a full, rich voice, very strong, yet sweet in the softer passages. She sings with naturalness and ease of expression. . . . Miss Sherwood, whose singing showed the result of excellent training and study, was charming in her interpretations. . . . He (Mr. Aria) has a mastery of the violin, and brings out the full round tone expressive of the work of a talented artist. . . . Miss Voigt has a facility of technique." A large and enthusiastic audience vigorously applauded the work of the artists.

Carolyn Beebe to Present New Works

Carolyn Beebe, pianist and director of the New York Chamber Music Society, has arranged a highly interesting program for the second concert in the series given at Aeolian Hall, New York, Tuesday evening, January 2, 1917. Among the complete novelties will be a work by Daniel Gregory Mason, who has scored it for and dedicated it to the New York Chamber Music Society and it is also believed that a Chausson quartet in A major with which the program will close has never been played in this country. In addition to the foregoing, there will be a serenade in D major, op. 77a by the late Max Reger, for flute, violin and viola and the Mozart quintet in A major with which the program will open. Much interest attends the manuscript number by Mr. Mason, author of "From Grieg to Brahms" and other books upon musical topics. He is also known for works which have been played by some of the best known organizations and artists. This scherzo-caprice, op. 14a, based on his sonata for clarinet and piano, op. 14, has been scored for flute, oboe, clarinet, horn, bassoon, string quartet and piano especially for this society and it will be played by Miss Beebe and her associates for the first time on any stage.

De Cisneros in Demand

Eleonora de Cisneros, the well known mezzo-soprano, who sang the role of Brangane in Cleveland last week with great success, will be very busy this season. Besides having signed to appear as guest with the Interstate Opera Company, she will also make a concert tour and most likely at its conclusion will go with an opera company to Cuba. Offers have already been made to her by the general manager, De Seguro. Several other operatic managers are already in the field to secure the services



ELEONORA DE CISNEROS,
As "Brangane."

of De Cisneros for next season. Her success in Cleveland was emphatic, and the press notices received by the gifted singer were most laudatory.

Elloda Kemmerer With Allentown Orchestra

Elloda Kemmerer, artist-pupil of H. Rawlins Baker, played the Grieg piano concerto with the Allentown (Pa.) Orchestra, Sunday, November 26. The orchestra is an organization of sixty-eight musicians, and Miss Kemmerer's appearance as soloist at the concerts brought forth unqualified praise on the part of the Allentown press. Miss Kemmerer, having had her early training with a pupil of H. Rawlins Baker, has been a private pupil of Mr. Baker for several seasons. The following press notices show that one more Baker



ELLODA KEMMERER.

pupil is meeting with the artistic success predicted for her in the MUSICAL COURIER.

The occasion was the more interesting for the reason that Elloda Kemmerer, of this city, appeared on the program as the soloist, playing the wonderful Grieg concerto in A minor. This proved an illuminating performance, for Miss Kemmerer brought out with consummate skill and dazzling virtuosity its beauty of individual passage, its colorful effectiveness, and when necessary its dynamic force. Her hearers found vital quality in her performance, which proved her a musician of many parts and an artist of rich endowment.—Allentown Democrat, November 27, 1916.

Miss Kemmerer at the piano proved herself in her domain an artist of rare merit.—Allentown Chronicle and News.

Her temperament is artistic and she gave to her highly technical performance a splendid finish. She received a great ovation for her brilliant work.—Allentown Morning Call.

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Herewith is shown a picture of Charles R. Baker, advance and associate manager and general press representative of the San Carlo Opera Company. In his triple capacity, Mr. Baker is one of the essential factors in the success of this very successful organization, and all those who understand the workings of a traveling opera company, will know that its profitable conduct and maintenance depend not only upon the ability of the singers, but also very largely upon the efficiency with which the managerial end is carried out. Mr. Gallo values his associate very highly indeed and never fails to credit him for his remarkable energy and wide understanding of the details of operatic organization and traveling.

Mr. Baker received his training as an advance agent and



ONE OF THE SAN CARLO "STARS."

concert manager many years ago, and probably has covered more miles of railroading in this country than any other man in his line of work. At the present time he is in the West, paving the way for further San Carlo triumphs.

JACOBINOFF, SOLOIST WITH NEW YORK PHILHARMONIC

Young Violinist's First Season in America Proving Successful

Sascha Jacobinoff, the young violinist whose Philadelphia debut occurred as soloist with the New York Philharmonic Orchestra, Josef Stransky, conductor, was accorded the warmest praise by the press of that city. Under the caption, "Young Philadelphia Violinist Shares in a Triumph," and "Nineteen Year Old Soloist Recalled Five Times for Plaudits in Academy," the North American said: "The soloist, who is only nineteen years old, was recalled to the stage five times to receive the plaudits of an enthusiastic audience, following his rendition of the Brahms concerto in D major. Seldom does an acclaimed master receive more of an ovation than was accorded Jacobinoff."

Herewith are appended some of the other press comments, all of them recording Jacobinoff's unusual and complete triumph:

Everybody wanted Sascha Jacobinoff, a Philadelphia boy, to succeed, and succeed he did. He brought to the playing of the Brahms violin concerto, the principles of the art Carl Flesch had communicated at Berlin. . . . He also brought the authentic natural endowment without which teaching is nearly useless. . . . Of Jacobinoff's ultimate distinction as a violinist there can scarcely be question. . . . He is a youth of the utmost earnest consecration of his ideals. His example must inspire all the gifted strugglers. . . . Best of all, Jacobinoff is humble and he knows how far he still has to go. Along with the artist there still lives a lot of the healthy, human boy. The hope of the future lies not merely in the very real and exceptional accomplishment of the present, but in the fiery mettle, the determined purpose, the salient talent that must conquer in the end.—Morning Ledger.

For his years has developed rather extraordinary depth of tone upon his chosen instrument. . . . He played with skill and assurance, his rendering of the beautiful adagio being an excellent exhibition of musical interpretation much appreciated by the audience.—The Record.

Jacobinoff comes back an artist of great promise. He has a vibrant tone that is matched by few matured players, and the strength and clear cut incisiveness of his fingering are remarkable. . . .—Evening Telegram.

The soloist needed only a single movement of the Brahms concerto in D, selected for interpretation, to prove himself one of the great race of master violinists. The deep and powerful concerto

was given in a rugged, masculine style which at first seemed almost too masculine for refinement, but which, in the exquisite sostenuto passages at the close of the first movement, lost all traces of raucousness and breathed forth simply and nobly the finer spirit of the work.—The Inquirer.

The debutant violinist made an excellent showing with the Brahms' D major concerto. . . . It has no time for mere display and it requires grounding of the severest and most comprehensive sort. This Mr. Jacobinoff evidently has. There was a boyish awkwardness about his manner that possessed naive charm, but there was nothing juvenile about his playing. His tone is broad and full. . . . he bows dextrously and he has a wonderful left hand, coursing through his double stops at full pace and with full vigor.—Evening Ledger.

But a youth, the violinist plays with a fire and fervency that is most praiseworthy. He is an admirable technician; but, more than that, he has a fine sense of interpretation and most beautifully given was the long cadenza in the second movement. Jacobinoff has a pleasing personality and is perfectly at home in his work. . . . His playing bespeaks a great future for him.—The Press.

Alfred Hallam With John W. Frothingham, Inc.

Alfred Hallam, who for the past sixteen years has been the director of music during the summer sessions at Chautauqua Lake, New York, combining with that office the direction of the music department at Skidmore College, Saratoga, N. Y., has severed his connection with the latter institution in order to join the staff of John W. Frothingham, Inc., of Aeolian Hall, New York. Mr. Hallam's duties in his new position will concern chiefly the activities of the Russian Symphony Orchestra, an organization with which he is very familiar since its appearance at Chautauqua has been a feature for several seasons.

Coincident with this announcement comes another to

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November 10th	December 15th	January 26th	February 23rd

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the effect that Richard Durrett has withdrawn from the Frothingham management, of which he was formerly managing director.

Cecil Fanning at Florida State College for Women

On November 22, Cecil Fanning was presented by the Florida State College for Women in one of the winter's season of artists' concerts to be offered at that institution. Mr. Fanning gave a well constructed program, one which was not only a delight to the musicians but which held the attention of the entire audience. The art of his tonal contrasts and dramatic conceptions was worked out to a remarkable degree. This together with a charming personality and a voice beautiful in quality and of wide range, made him able to interpret the deeper as well as the lighter style of music.

He responded graciously to a number of encores, including also in his program by request the prologue to

"Pagliacci" and Loewe's "Henry the Fowler" and "Edward."

Mention must be made of the remarkable sympathy between Mr. Fanning and his accompanist H. B. Turpin.
E. S. O.

Samaroff as a Brahms Player

Olga Samaroff scored a remarkable success recently in St. Louis before the Woman's Club. It is a high tribute to the musical intelligence of that organization to record the fact that the player's biggest success was achieved with the F minor sonata of Brahms. The consensus of critical opinion was summed up by one of the local papers, which said:

The dominant impression of Samaroff's playing is her perfect poise and logical reading, tempered by poetic feeling. That lovely light touch, safe and smooth regardless of tempo, that once was the chief charm of the lady's playing, is still much in evidence, but more conspicuous is the musical growth of the player. Samaroff's work has the authority of a big musician—there is a finality about her delivery of the great Brahms' sonata that clears the hearer's mind of all doubt.

A South American Wonder

Guomar Novaes, Brazilian pianist, played recently in Rochester, under the auspices of the Tuesday Musical.

Miss Novaes' recent Aeolian Hall (New York) recital called for critical comments of a most unusual character. H. T. Finck in the Evening Post declared that "more inspired playing has never been heard in Aeolian Hall, and Aeolian Hall audiences have heard all the foremost pianists of the time, including Paderewski. What a strange thing is the human brain! Here is a young girl from the backwoods of Brazil, one of a family of nineteen children, who shows such amazing talent as a child that the Government sends her to Paris to study at the Conservatoire, but who soon outstrips her professors and goes forth to astonish the world even as Josef Hofmann did. She is twice as old as Josef was when he came over here at the age of



GUTOMAR NOVAES,

On vacation in the Adirondacks last summer.

eleven, and is therefore not an infant prodigy; but there is about her playing the same untaught, heaven-given gift of getting at the very soul of music, which makes an audience wild with enthusiasm, as was that which yesterday heard this South American wonder. The writer of these comments was awed, thrilled, delighted, as he very seldom has been in his long career of thirty-five years as a critic."

Friedberg in Recitals With Kreisler

Carl Friedberg, pianist, appears several times this season in joint concert with Fritz Kreisler. November 26, in Boston, they played the violin sonata by César Franck, and Mr. Kreisler rendered some compositions, arranged and transcribed by Mr. Friedberg.

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PHILADELPHIA OPERA COMPANY HAS CITY'S MUSIC LOVERS ON QUI VIVE

To Open With "Lucia"—Symphony Society Plays
Grainger Novelty—Stad-Leefson Recital—Soloists
at Local Events Please—Illustrated Talks
Announced

Under the capable managing direction of William H. Rosenbach, whose genial smile, unflinching assurance and general ability long ere this aroused a staple interest in the venture he dominates, the Philadelphia Opera Company has arrived at a stage wherein the beneficial and artistic possibilities of the project are being fully realized by opera goers of this city. Moreover, the "opera at popular prices" slogan has rallied innumerable supporters 'neath the banner of the new company.

It was at first announced that the season would open December 18 with Marchetti's "Ruy Blas," owing to a special request of many subscribers; however, it has been decided to substitute the better known "Lucia" for the date mentioned leaving "Ruy Blas" for the second offering of the repertoire. Regina Vicarino, coloratura soprano, is to appear in the title role of the first performance and will be supported by an excellent cast, which, among others, includes Pilade Sinagra, Bartholomeo Dadone and Giuseppe Sordi.

The work on the new scenery and costumes is progressing as rapidly and consistently as artistic effect and attention to detail will permit, while the chorus, ballet and principals are even now ready and anxious to greet the public across the footlights. It is planned to give three evening performances and one matinee weekly for a term of ten weeks, aside from which Washington, Baltimore, Harrisburg, Scranton, Pittsburgh and Cleveland will be invaded by the organization.

Concerning "Ruy Blas," in a personal interview, Conductor Martini stated it to be among the most melodious works of its kind ever written. The management has been fortunate in securing the services of Mme. Martino, who in turn has been engaged by the Metropolitan Opera Company for next season.

Symphony Society of New York Concert

On Monday evening, December 4, Helen Polaski Innes presented Walter Damrosch and the Symphony Society of New York at the Academy of Music, Philadelphia, in what proved an excellent concert. The soloist on the occasion was Harold Bauer. Raff's symphony, No. 5 "Lenore," two César Franck numbers, "Les Djinns" and a symphonic variation for piano and orchestra were on the program, the closing selection being the much discussed "In a Nut Shell" by Percy Grainger.

Stad-Leefson Recital

A particularly enjoyable recital was given in the ballroom of the Ritz-Carlton Hotel this city on Monday morning, December 4. Mr. Stad, whose violin art is of an unquestionably refined nature, played Grieg's F major sonata and Goldmark's suite, op. 11, in which work he was assisted by Julius Leefson. Needless to state the ensemble was decidedly artistic. Rebekah van Brunt-Conway, a contralto of much merit, sang an aria from Mozart's "Titus" in a manner that elicited much applause. Elsie Stewart Hand presided at the piano.

Exceptionally Pleasant Entertainment

In the ballroom of the Bellevue-Stratford Hotel, Philadelphia, Monday evening, December 4, members of the Biddle Bible Class gave a remarkable and praiseworthy concert. Sascha Jacobinoff, who has made several appearances in the "Quaker City" within the past month, was among the leading soloists of the occasion and acquitted himself with a marked degree of satisfaction. Dorothy Johnstone-Baseler played harp solos. Among the other soloists may be mentioned Mrs. William H. Greene, Noah H. Swayne, Jr., Mrs. James M. Anders, Edith Mason, Mary Josephine Comerfort, Mrs. A. J. Drexel Biddle, Jr., Elizabeth Hood Latta, Mrs. William Bacon Whelen, Daniel C. Donovan and Arthur E. I. Jackson. A very good quartet was also in evidence.

Illustrated Talks

A series of eight illustrated musical talks will be held under the auspices of several well known art patrons here during the season of 1917. Glancing over the personnel of those who have been engaged to appear on these occasions the venture should be of inestimable advantage from both educational and esthetic standpoints moreover, it is primarily through endeavors of this nature that the masses can be schooled in proper appreciation of tonal artistry. David Bispham will appear April 12 in aid of the Philadelphia Orchestra endowment fund. The list of subjects, dates and lecturers is herewith appended: January 4, "The Music of Forgotten Days," Henry Gideon, illustrations by the Gideon Quartet of Ancient Instruments; January 18, "The Violin," Hedda Van den Beemt; February 1, Frederic Chopin, "The Man and His Music," lecture-recital by Mme. Sumowska-Adamowski; February 15, "Almost a Genius"—Guillaume Lekeu, 1870-1899, O. G. Sonneck, chief of the division of music, library of Congress, vocal and instrumental illustrations; March 1, "Some Early and Forgotten Builders of the Symphony," Florence Leonard, illustrations by a small orchestra from the Philadelphia Orchestra, conducted by Anton Horner; March 15, "Descriptive Music with Stories of Some of Its Most Famous Composers," lecture-recital by Camille Zeckwer; March 29, "Folk Music," Mrs. Charles C. Collins, illustrations by Matinee Musical Club Chorus and selected soloists; April 12, David Bispham, in a dramatic recital of modern vocal tone poems.

Fine Concert at Estey Hall

The Apollo Glee Club and the Trovato Male Quartet of Philadelphia gave their first concert of the season under the direction of Charles Aiken in Estey Hall, November 27. The program of part-songs by English and American



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composers was rendered with excellent attack, shading and tonal quality. The evening's entertainment was opened by Newell Robinson, who gave a Guilman organ number Harold W. Stout, pianist, played Schumann's "Aufschwung" with his usual technical brilliancy, warmth and understanding. Mr. Aiken sang numbers by Doudy and Homer. Ralph Moyer, tenor, and James Smith, baritone, also appeared. Interesting especially, were the five-part songs from Kjerulf and Nevin.

The Orpheus Club

Before a well filled house the Orpheus Club of Philadelphia presented the first concert of its forty-fifth season in the Academy of Music on Saturday evening, December 2. The program as listed possessed many interesting numbers, but as presented there seemed to be a lack of proper preparation, the attacks in places being weak and vascillating, while there was considerable juggling with the keys in which the various compositions were written.

Among the numbers which seemed to be particularly pleasing were Palmgren's "I'm Coming Home" and Gaul's "Chant of the Volga Boatmen."

The assisting soloists were Philip Warren Cooke, George Pownall Orr and Noah H. Swayne, Jr. With his usual grasp and style pertaining to his specialization, Ellis Clark Hammann capably presided at the piano, as usual.

G. M. W.

A Fiqué Pupil in Recital

Jacob L. Rothwein, an artist pupil of Carl Fiqué, gave a piano recital at Brownsville Labor Lyceum, Brooklyn, on Friday morning, December 8, on which occasion he played a program which gave him excellent opportunity to display his ability and reflected great credit upon his teacher. Mr. Rothwein's principal number was Beethoven's sonata, op. 2, No. 2.

The assisting artist was Edna Martens, contralto, who sang an aria from "Mignon," Thomas; "Die Lotusblume," Schumann; and "My Love Is Like a Red, Red Rose," by Hastings.

Katherine Noack accompanied with her accustomed charm.

McCormack Aftermath in Los Angeles

A very interesting letter received recently by the MUSICAL COURIER from the famous Pacific Coast manager, L. E. Behymer, has these specially striking passages:

We never heard John McCormack sing better here; it was a magnificent audience, everybody was happy, and above all, the great tenor was at his best. It is not often, however, that you can find a request in the want ad columns for tickets for any artist, without any takers. Neither can you find two such distinguished prima donnas, in their respective lines, as our friend McCormack and Charlie Chaplin, with a few other highbinders, as you will see in the enclosed photograph. However, if you could have seen William Farnum, another great film star, added to this duo (though he isn't in the enclosed picture), you would have had a glimpse of the trio that took part in a little scenario that was uncanny and entertaining both.

The day before the McCormack concert we invited him to a little room about eight feet square, containing a very ordinary Victrola, with some McCormack records and a few coils of wire and some batteries in a corner, and if you could have watched this sextet with a couple of electricians, listening to "I Hear You Calling Me," you would have thought it was very absurd for them to waste their time in going several miles out of town to listen to this music when it could have been done so comfortably in the city.

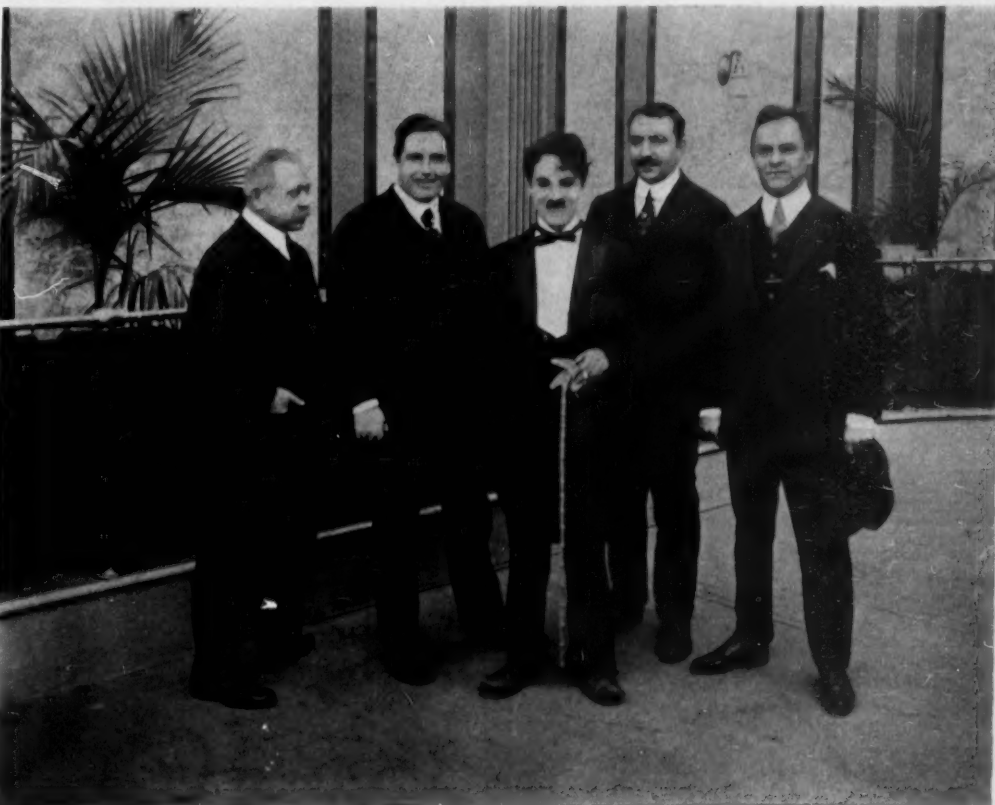
Then Schneider took up his tone tube and two or three cigar boxes were produced, with small metal knobs protruding from one end, with several cords coming out at the other end, attached to a disc such as a telephone operator uses, and we were invited to walk several blocks down the street to a vacant lot where an old suitcase was laid on a stump and an ordinary hoop from a barrel was laid over the corner of one of these little metal pieces, and we placed the carpieces to our ears and heard "I Hear You Calling Me" being ground away five or six blocks across lots as distinctly as when we were in the little room.

Some one remarked that we had better lift up the suitcase because it might be connected with wires through the stump, which it was not, and if you could have followed the procession that started across the plowed ground, two fellows carrying a battered suitcase across which lay a rusty old hoop, and McCormack, Chaplin, Farnum and the rest of us with our eyes staring ahead, each with a look on his face as though the end of the world would occur next, marveling at a tune that was apparently being picked up out of the air, you would have thought we had all gone crazy, but it was true, nevertheless.

McCormack can tell of an experience, when he returns East, that no other singer has yet enjoyed, and from what the inventor says, no other singer will enjoy it if he has anything to do with it. Already seven countries have made a bid on this invention of wireless telephony for commercial purposes, but this is the first time a voice from a record was heard in that manner.

Charlie Chaplin is a very fine amateur cellist and one of the greatest patrons and admirers of music that we have in this section. I am sorry our friend Farnum was not in this picture.

Sincerely yours, "Bac."



A GROUP OF FAMILIAR FACES.

Left to right: L. E. Behymer, John McCormack, Charlie Chaplin, D. S. McSweeney and Edwin Schneider.

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RECENT TONAL OFFERINGS IN PHILADELPHIA

"Prince Igor" Opens Metropolitan Opera Season—Civic Concert—Philadelphia Orchestra Returns from Tour—Ballet Russe—Concerts by Faculty of Philadelphia Conservatory—Temple Concert—Young Piano Student in Recital.

With an enthralling sombre atmosphere, relieved by moments of wild barbaric, though for all, pall like and joyless abandon, the character, strife and fettered spirit of Russian nationalism was magnificently portrayed in the music, libretto and action of Borodin's "Prince Igor" at the Metropolitan Opera House.

Pasquale Amato sang with fine lyric and dramatic effect. His portrayal of Igor was both vital and authoritative. Frances Alda gave us a convincing and tonally beautiful Jaroslava, while Paul Althouse sang with his usual warmth and emphasis. Adamo Didur in a dual role was in excellent voice and his acting proved a master work, deserving the highest praise. Conductor Polacco offered a brilliant interpretation of the instrumental scoring. His ideas were at all times in accord with the situation and moods depicted. Rosina Galli and Guiseppi Bonfiglio were gracefully in evidence during the colorful and rhythmic ballet.

The chorus was remarkable in its achievement. Technically it was well drilled, vocally it possessed a wonderful tone over which absolute control was at all times exercised.

A brilliant and overflow audience was in attendance. The cast of characters was as follows:

Igor Sviatoslavitch, Pasquale Amato; Jaroslava, Frances Alda; Vladimir Igorevitch, Paul Althouse; Prince Galitzky, Kontchak. Adamo Didur; Kontchakovna, Flora Perini; Ovlour, Pietro Audisio; Scoula, Andres de Seguro; Erochka, Angelo Bada; The Nurse, Minnie Egner; a Young Girl, Raymonde Delaunoy; Conductor, Giorgio Polacco.

Civic Concert at Witherspoon Hall

A concert of undoubted excellence, representing a movement of undeniable merit took place at Witherspoon Hall, Friday evening, November 24. The program was varied, and its presentation called forth sincere appreciation. The audience was small, and in consideration of the fine impression created, the nominal entrance fee, etc., this is to be deplored. However, when the educational value and inexpensiveness of tickets becomes better known, the attendance should increase by leaps and bounds. The soloists were Florence Wallace, soprano, Elmer Fink, pianist, and Mary Zentay, violinist.

Philadelphia Orchestra on Tour in Middle West

There was no symphony concert this week. The Stokowski forces are at present on a Western trip, that is proving the most successful venture ever attempted in the history of the organization.

Press notices glowingly praise the orchestral artistic attainment, tell of overflow audiences, and dwell upon the enthusiastic receptions with which the program renderings are greeted.

Several well known soloists appear with the orchestra during this tour.

Ballet Russe

A large and representative audience greeted Diaghileff's Russian Ballet at the Metropolitan Opera House, this city, recently.

The first offering, "Till Eulenspiegel" proved to be the most enjoyable work of the entire performance. A ballet by Fokine entitled, "Les Papillons" followed and elicited much applause, as did Tchaikowsky's "La Princesse Enchantée." The "Prince Igor" ballet (Borodin) was splendidly given. The following evening, a marine ballet, "Sadko," "Les Sylphides" and "Scheherazade" were presented.

The stay of the Russian Ballet closed with the presentation of "Till Eulenspiegel," "Thamar," "Le Spectre de la Rose" and "Carnaval"; all of which were beautifully done and formed an excellent conclusion to an engagement, that was all too brief.

Second Temple Concert Offered Varied Program

An exceptionally good program was offered at the Baptist Temple, the second of the series of eight concerts. The artists taking part were Hans Kronold, cellist, whose work was absorbing and inspiring; Idelle Patterson, who possesses a pleasing soprano voice; Mary Warfel, whose harp virtuosity was of a high order; Bertram Schwann, baritone, whose solos were deeply appreciated. Clarence Reynolds, organist of the Temple, played a "Faust" fantasia and the minuet by Boccherini.

Giorni in Philadelphia Recital

Aurelo Giorni, a piano student of promise, essayed the presentation of an ambitious program before a large audience at Witherspoon Hall. Giorni's technic is brilliant. A Bach fantasia and fugue, Schumann's "Etudes Symphoniques" and some Chopin numbers as well as one composition each by MacDowell and Sgambati were offered. A "Fughetta" of which the soloist was the composer, elicited much applause. G. M. W.

Philadelphia Conservatory Main and Branch School Faculties Give Series of Brilliant Concerts

The directors and teachers of the Philadelphia Conservatory of Music have just completed a series of four recitals in various communities where branch schools of the institution are located. A brief address on Standardization by G. Mark Wilson opened the initial concert, after which the following artists teachers, representing the main

departments were heard. D. Hendrik Ezerman, pianist; Hedda Van Den Beemt, violinist; Ada Turner Kurtz, vocalist. Dr. Henry A. Lang and W. Leroy Fraim presided at the piano.

The assisting soloists of the branch school faculty concerts were Harold W. Stout and Anna Winifred Atkinson, pianists; Henry Schmidt and Gustav Loeben, violinists. Jesse Lovejoy was the vocalist.

In surmounting the difficulties experienced in properly grading the curriculum, the Philadelphia Conservatory directorate has solved the branch school problem from both a managerial and educational viewpoint. Briefly, the idea was developed, is first of all, to have the theoretical and technical courses partake of wide breadth and elasticity, to form and grade them in a manner that will harmonize with the work of main and branch schools alike and finally to see that systematic and logical proceedings in all departments are diligently pursued; hence the branch schools in this case are definite correlated units of the main conservatory.

Therefore, students may pass from the branches to the graduating department of the parent institution in a regularly ordered sequence and without any loss of time whatsoever.

Philadelphia Orchestra Returns From Western Trip

After a remarkably successful western trip, the Philadelphia Orchestra, under Leopold Stokowski, has returned. Preparations for the coming pair of concerts to be given Friday and Saturday of this week will immediately be started. The program, with Efreim Zimbalist as soloist, will be made up as follows: "Euryanthe," overture, Weber; symphony No. 3, "Rhenish," in E flat, Schumann; "June," Oldberg; concerto in D minor for violin and orchestra, Stock; Hungarian rhapsody, No. 2, Liszt. Mr. Oldberg will conduct the orchestra in the performance of his work.

Second Monday Morning Musicales

Before an audience that completely filled the spacious Bellevue-Stratford ballroom, the second Monday morning recital was held on November 27. The assisting artists on this occasion were Anna Case, soprano; Eddy Brown, violinist, and Antoinette Szumowska, pianist.

Dr. Muck Again Unfolds Art of Boston Symphony Orchestra Here

On Monday evening, November 27, the Boston Symphony Orchestra gave its second concert of the season in the American Academy of Music, Philadelphia.

Doraen Society Gives Splendid Concert

On the evening of November 30, an excellent program was presented by the Doraen Society in Mercantile Hall. The assisting artists were Sascha Jacobinoff, Mary Barrett and Ferdinand Himmelreich.

Splendid Cast in "Samson and Delilah"

For the second performance of the present season in Philadelphia, the Metropolitan Opera Company on Tuesday evening, November 28, presented a laudable spectacular and artistically finished production of Saint-Saëns' "Samson et Dalila." At the recent performance of the opera these roles were filled by Mme. Homer, Caruso and DeLuca.

The chorus was as effective as in "Prince Igor" and the ballets were gracefully and faultlessly executed. The settings of the third act were well carried out, the colors of costumes and furnishings blended harmoniously.

Word is due Giorgio Polacco, whose baton guided the entire performance.

Behrens Club Presents "Cavalleria Rusticana" Opera and "Coppelia" Ballet With Fine Effect

To celebrate the American première of "Cavalleria Rusticana," first staged in Philadelphia a quarter of a century ago, the Behrens Opera Club of that city offered a gala performance of Mascagni's work on Monday evening, November 27, at the Metropolitan Opera House.

The caste was particularly good. Zipporah Rosenberg's Santuzza merits high commendation. Her voice, a beautiful soprano of brilliant dramatic fibre, was heard to decided advantage, while her acting reflected a highly developed state of intellectual and emotional balance. The Turiddu of Bernard Polan was definite and convincing. He possesses a voice of excellent tenor quality and copious color warmth, while his histrionic ability is very able. Bessie Leonard and Rose Rosenau as Mamma Lucia and Lola, respectively, made the most of their parts. Russell Spruance as Alfio sang with ability.

A splendid vested male choir sang the Easter music with rare intonation and solemnity.

The music of the "Coppelia" Ballet was directed by John Curtis, Jr., who gave a poetic reading of the score, in keeping with the nature of the scenes enacted. Dorothy Miller as Coppelia, C. Ellwood Carpenter, Jr., as Franz, and Hugh O'Gorman as Coppélius were, like the corpse de ballet, graceful in their dancing and illuminative in their pantomime. G. M. W.

Ralph Cox's Song Wins Favor at Percy Hemus Recital

Ralph Cox's song "April-Tide" was one of the important features at the recital of Percy Hemus in Aeolian Hall, New York, on Friday evening, December 1. This song, which is rich in melodic beauties, delighted the audience and was redemanded.

Miss Craft Sings Martin's "The Daffodils"

Marcella Craft is featuring Easthope Martin's song, "The Daffodils." She sang it in Boston, Mass., recently; will include it on her program at the Liederkrantz Club, New York, and December 10, will sing it in Houston, Texas.

PITTSBURGH

Povla Frisch and Jean Verd With Art Society—Hofmann in Third Heyn Recital—Haydn Choral Union Concerts

For the second program of the forty-fourth season of the Art Society, Povla Frisch, assisted by Jean Verd, French pianist, gave a concert of Bach, Handel, Gounod, Chabrier, Lalo, Debussy, Erlanger, Fevrier, Dupont, Schumann, Brahms, Borodin, Stravinsky, and Mussorgsky works.

Mme. Frisch sang under unfavorable conditions, having such a cold that her speaking voice was scarcely audible. Notwithstanding this, she did some very artistic work from a vocal standpoint, and her interpretation of every song was most gratifying. She proved herself a versatile singer.

Mr. Verd, as the accompanist, played with accuracy and feeling, giving Mme. Frisch the proper amount of support, but never overpowering her voice.

The entire concert was one of the best heard this season so far.

It was indeed a great pleasure to see such a musical audience, for there has been a lack of interest on the part of some of the music going folk of Pittsburgh in attending the concerts given by the Art Society for some time, and the audience on this occasion made one feel that a little more interest was being taken in these concerts, and it is hoped by the management that such interest will continue. A lack of civic pride is said to be shown regarding the local organizations, which bring first class artists here, and a strong support given to artists who appear under individual management. Is it not the courteous thing to do to render proper support to an organization which for years has given Pittsburghers the opportunity of hearing first class artists? An organization of this kind cannot continue such work unless it has the co-operation of its citizens. This is not a "knock" at the individual managers, because we appreciate what they have done, and what they are doing for Pittsburgh in a musical way, but it is felt that the local musical organizations should be properly supported.

Large Audience Greets Hofmann

A large audience greeted Josef Hofmann, pianist, when he appeared in the third Heyn recital at Carnegie Hall, Tuesday evening, November 21.

Haydn Choral Union

One of the most active societies in the vicinity of Pittsburgh is the Haydn Choral Union of the North Boroughs, Pa., John Colville Dickson, director.

This organization gave its initial concert in the early summer with Evan Williams as the soloist, and the concert was such a success that the organization will go deeper into the concert work this winter and has arranged three very attractive concerts for the season.

The program announces Handel's "The Messiah," December 29, with Frederic Martin, bass; Lillian B. Heyward, soprano; Allen McQuahe, tenor, and Mary Huber, contralto.

February 19, a joint recital is to be given by Maud Powell, violinist, and Louis Edgar Johns, pianist, and the season's work will close with a grand May festival, "Children's Crusade," Pierre. This concert is to be given in the open air, May 25, on the Country Club grounds. The soloists have not as yet been selected, but it is probable that local talent will be used.

Interstate Opera Season in Pittsburgh

Due to inclement weather conditions, there was not as large an audience as was expected or even anticipated on the opening night of the Inter-State Opera season at the Schenley Theatre, but there was a large and very enthusiastic audience witnessed the performance of Bizet's "Pêcheurs de Perles" which was scheduled for the opening opera.

The characters in this opera were taken by Yvonne de Tréville, soprano; Mischa Leon, tenor; Graham Marr, baritone, and Henry Weldon, basso.

The cast was an excellent one. Mme. Tréville's work throughout the opera was most acceptable. Her voice is of lyric quality, and she uses it with dramatic force. Mr. Leon, has a dramatic tenor voice of beautiful quality. He is also dramatic and his role was sung in admirable style. Mr. Marr, has a baritone voice of wide range and sympathetic quality, uses it with skill, and sang his role with artistic finish. Mr. Weldon, has a bass voice well suited to the character which he portrayed in excellent style and manner.

The orchestra consisting of about fifty men as conducted

by Oscar Spirescu, and under his baton the men gave to the singers admirable accompaniments.

As a whole the opera was very good. Any who were, or are at all in doubt as to the kind of a performance the Interstate Opera Company will produce, need not hesitate to patronize the organization, and it is hoped that the future performances will have crowded houses.

Mozart Club Gives Opening Concert of the Season

The Mozart Club, J. P. McCollum, conductor, gave its one hundred and fifty-sixth concert in Carnegie Music Hall, November 24th, with orchestral accompaniment, and Mae Hotz, soprano, Eva Mylott, contralto, Arthur Hackett, tenor, and Stetson Humphrey, bass. The club at this concert gave A. Goring Thomas' "The Swan and the Skylark," and Mendelssohn "As Pants the Heart." The work of the club was somewhat better than it has been at the past few concerts, although the volume of the tenors and basses was lacking. The attack on the leading phrases showed an improvement.

Mae Hotz, the soprano, has a voice of sympathetic quality, and uses it in excellent style. Her pianissimo work was exceptionally good, and her breathing such as to hardly be noticed, which was an added pleasure in hearing



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her sing. Eva Mylott, the contralto, had but a small part in this work, but her work was pleasing.

Arthur Hackett, who has become so popular throughout the east and west, did not fail to live up to all the favorable comments that he has received from various fields. His voice is of pleasing quality, and he sings with an understanding that makes his hearers pay close attention. All his work on this occasion was rendered in a most artistic style. Mr. Humphrey, has a voice of wide range, and uses it with ease. His work in the first number on the program was very well rendered. H. E. W.

Bianca Randall Able to Sing
Iphigenie in the Original French

When Gatti-Casazza announced that "Iphigenie en Tauride" was to be given this season at the Metropolitan in German and not in its original French, the question was asked "Is it not a strange circumstance that puts a French classic into the category of the German operas which have found a place in the Metropolitan list? Even if the German singers at the Metropolitan Opera House are the only ones there able to sing it, the greater pity since we hear so much about the enlistment of American singers maturing at the institution. Or are they doomed to a novitiate which shall never end?" In this connection, it may be stated that Bianca Randall, who studied with Jean de Reszke, was thoroughly schooled in this work by that splendid teacher.

Vera Barstow Plays

Vera Barstow, the American violinist, played the Mendelssohn concerto at the Thirty-ninth Street Theatre on December 3 at the meeting of the Federation for the support of Jewish Philanthropic Societies of New York City. Other distinguished people on the program being the Hon. Marcus M. Marks, president of the Borough of Manhattan; Jacob H. Schiff, Esq., Felix M. Warburg and Rev. Dr. Nathan Krass. Miss Barstow was enthusiastically received by a crowded house.

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A Successful Indianapolis Faculty Recital

Members of the faculty of the Indianapolis (Ind.) Conservatory of Music appeared in a recital at Caleb Mills Hall on Monday evening, November 27.

Ferdinand Schaefer opened the program with Tschai-kowsky's D major concerto. Schaefer is a technician of rare ability.

Adelaide Conte, of Florence, Italy, made her first Indianapolis appearance. She possesses a voice of rare beauty, over which she has splendid control.

Coral Waite, a great favorite in Indianapolis, sang a group of Mr. Mackey's compositions. Her genuine artistic worth and delightful personality charmed her audience. Miss Waite has a rich full dramatic soprano voice, of unusual quality.

William A. C. Zerfi sang a group of Mr. Thompson's songs, which were well fitted to his sympathetic baritone voice. He sings with great ease, and the audience showed its appreciation by continuous applause.

Charles Mackey was heard in the Chopin scherzo in B minor, concert etude in D flat by Liszt, and "Taran-tella" by Liszt. Mr. Mackey produces a remarkable tone, has excellent technic, and a most satisfying sense of rhythm. This was proved by the continuous applause the audience awarded him.

John Thompson, although new to this section of the country is well known in the East as a concert pianist of the first rank. Mr. Thompson delivered the Strauss-Schnitz-Evler "Arabesques" on the "Blue Danube" with a style and fitness that won his audience for him immediately. His Chopin number the prelude, op. 45, was exquisitely handled. The scherzo from the B minor concerto by Scharwenka concluded the program.

John Gunder, a pupil of Mr. Thompson, assisted at the second piano.

'Frisco Loves Schumann-Heink

Mme. Schumann-Heink gave the first of two recitals in the Exposition Auditorium in this city, the proceeds to be divided between orphans, widows and other war victims, and the poor children of San Francisco. Mme. Schumann-Heink was assisted by Eula Howard Nunan, a local pianist, who performed selections from the works of Chopin and Grieg. She has technic, finish, well considered interpretation, and she was rewarded with great applause. Mme. Schumann-Heink's program was partly Wagnerian, with numbers also from the works of Schumann, Rogers, La Forge, Weatherby, Arditi and Malloy, this group being sung in English. The audience was large, possibly 6,000, and the listeners demanded many encores. The singer was in perfect voice and at the height of her art. Need more be said about this wonderful woman with her matchless renderings?

Alfred Hertz, conductor, repeated at the Cort Theatre, this afternoon, the regular orchestral program that was given last Friday afternoon. This included Beethoven's seventh symphony, Franck's "Les Eolides" and "Death and Transfiguration," Strauss.

Ettore Patrizi has arranged for a spring season of the Bracale Opera in San Francisco, under the management of Frank W. Healy. D. H. W.

Sandby's First New York Recital to
Offer Interesting Cello Numbers

Herman Sandby, the Danish cellist composer, who is to give his first recital in Aeolian Hall, December 11, is well known in America, having appeared as soloist with the Philadelphia Symphony Orchestra, and in recital in Boston, Chicago, Washington, Cleveland, etc. His favorite selection for the cello is the Dvorak concerto, which he will play; also a group of Sibelius, two pieces not heard before, besides his own folksong settings, which are popular here and abroad and are dedicated to Queen Alexandra, the first to appreciate them, are to be included among his numbers.

Mr. Sandby's instrument is a rare Montagnana, one of the finest in existence, being one of the very few specimens that is still its original size and has not been cut down, because of the difficulty most cellists have found in playing on the larger instruments.

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A Day With the Russian Symphony Orchestra

While in Auburn, N. Y., recently the Russian Symphony players put in a busy day. Just as their private train was pulling into the station it was discovered that Sarah Bernhardt and her company were waiting for their train to come in. When Mr. Altschuler saw the great French actress he called his men together and gave Mme. Bernhardt a morning serenade. He opened with the "Marseillaise" and finished by playing the Russian National Hymn. Mme. Bernhardt was very much impressed by the manner in which she was received by Mr. Altschuler and his musicians, and personally thanked them.

At the conclusion of the matinee concert, the members of the orchestra journeyed out to the Auburn Prison, where they gave a recital for the prisoners. Upon their arrival they found all the prisoners assembled in a big auditorium, and no sooner had the orchestra men put in their appearance than they were greeted with a storm of applause. During the concert Michael Gusikoff, the concertmaster, rendered a number of solos which brought tears to the eyes of nearly every one present. According to the warden and guards, there had never been an affair held within those prison walls that had such stirring effects upon the prisoners as this man's playing.

Gray-Lhevinne Record in Wisconsin

During the past two weeks, Estelle Gray and Mischa Lhevinne have been drawing large audiences in some of the smaller towns. At Columbus, Wis., there were more than a thousand people who stayed long after the regular program was completed to demand encore after encore. During the two weeks they gave recitals in the following places in Wisconsin: Clinton, Columbus, Viroqua, Weyauwega, Kaukana, Baraboo, Milwaukee, Hartford and Platteville.

Humorous Inadvertence of Italian Coach

Several years ago when George Hamlin was in Italy, a well known operatic coach was accompanying him in a song by Brahms. When the tenor finished, the pianist remarked admiringly that the song was a good one. "Whose is it?" he queried. On being told, he looked blank. "Brahms?" he repeated; "Brahms—he is one of your American composers?"

Greta Torpadie Scores at Charity Concert

Greta Torpadie was the soprano soloist at a concert given December 1 for the blind soldiers of France at the studio of A. A. Anderson, New York. The concert was devoted to the compositions of M. Raoul Laparra, who

was at the piano. In addition to Miss Torpadie, Jacques Thibaud, the distinguished French violinist, and the famous Trio Lutece aided in the interpretation of Mr. Laparra's compositions.

Miss Torpadie's brilliant success was attested to by the fact that she was twice recalled to repeat her songs, once at the beginning of the program and again after "Resurrecto et Vita." Miss Torpadie, whose successful song recital at the Comedy Theatre, New York, in collaboration with the cellist, Hans Kindler, has been repeatedly mentioned, has more notices of the affair from metropolitan papers, four of which follow:

She sang these airs with proper feeling and style.—The Sun.

The charm of Miss Torpadie's singing is well known here.—The Globe.

Miss Torpadie's pleasing art is already familiar to New York audiences.—Evening Mail.

This singer shows a steady growth, and her recital yesterday marked further progress in her artistic career.—Evening Telegram.

Russell Studio Notes

Samuel E. Craig lyric tenor, is steadily advancing in public favor and in artistic work. In a recent performance of "The Creation" in the auditorium of the Crescent Avenue Presbyterian Church, Mr. Craig won much commendation for his work, especially in the aria "In Native Worth."

Two song recitals by Jessie Marshall and Marie Alta Stone and a piano recital by Eva Snell are announced for the January series in New York, Newark and Paterson. The semi-public vocal clinics will open on the third Friday of this month.

Lesley Martin, Voice Specialist

What vocal teacher in New York is in the habit, at 9 a. m., of practising Schumann's "Etudes Symphoniques"? This is what a MUSICAL COURIER scribe heard one day last week in the Metropolitan Opera House studios. The sounds emanated from Lesley Martin's studio, and the man producing such unusual music was none other than this prominent voice teacher himself. Many of the big vaudeville, comic opera and concert singers of the day, both men and women, are products of his vocal skill. He is a splendid pianist and accompanist, as well as voice specialist.

Gustaf Holmquist, a Busy Basso

Gustaf Holmquist has been engaged to sing the bass solo parts in "The Messiah" with the Handel Oratorio Society, Augustana College, Rock Island, Ill., December

19. This is Mr. Holmquist's ninth appearance as soloist with the same society.

With a perfectly arranged program, musicianly interpretation and thoroughly adequate accompaniments, Gustaf Holmquist, basso, of Chicago, made an undeniable success of his recital which was held in the Congregational church November 22.

The audience paid instant tribute to his beautiful voice and splendid singing at the close of his first number, Handel's "Where'er You Walk," and grew only more decided in its approval as the program progressed. Mr. Holmquist depends on no tricks of vocalism, but with infinite ease and control, brings to his interpretations whatever light and shade of tone he desires, his great voice answering every demand. Sincerity is one of the assets of Mr. Holmquist's art.

The recital was of the greatest artistic worth and Mr. Holmquist made a true friend and admirer of everyone of his audience.—The Olivet (Mich.) College Echo.

With his very first number Mr. Holmquist won the favor of his audience on account of his delightful personality, his splendid voice with its power, range and sweetness of quality and his skillful singing.—The Olivet Optic, Olivet, Mich.

Amy Ellerman Makes Her "Record" Debut

Amy Ellerman has joined the ranks of artists who make records, her debut before a talking machine public being in Halfdan Kjerulf's "Last Night." "She has a charming voice, which records well, with a rich, velvety quality that is very impressive," was the comment of one who heard this record.

Miss Ellerman, who sang at Lockport, N. Y., on December 5, is the recipient of the following from the State Historian of South Dakota:

"Flute throated daughter of the lilting West,
Voluptuous, velvet, flows thy liquid song,
Sensuous and sweet. With joyous zest
we nominate thee our embassy strong—
Dakota's envoy to the Court of Song."

Sorrentino Returns From Tour

and Plans Another

Umberto Sorrentino, popular tenor and genial comrade, has returned from a brief tour in New England, where he won many new admirers. His tour through the South begins next month and covers much ground, where he is already extremely popular. He will sing in this vicinity, but New York will be denied the pleasure of hearing him, for reasons previously stated.

Musicians' Club Events.

Among the notable events in prospect at the Musicians' Club of New York are recitals by and receptions to Leopold Godowsky, December 17; Daniel Gregory Mason, December 22; and Arthur Foote, December 27. On December 22 there will take place the fifth anniversary celebration of the club, and on December 31 there is to be a New Year's Eve celebration.

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